VISIT…

AEROSMITH NINE LIVES

8 NINE LIVES

15 FALLING IN LOVE (IS HARD ON THE KNEES)

21 HOLE IN MY SOUL

28 TASTE OF INDIA

36 FULL CIRCLE

48 SOMETHING'S GOTTA GIVE

57 AIN'T THAT A BITCH

66 THE FARM

74 CRASH

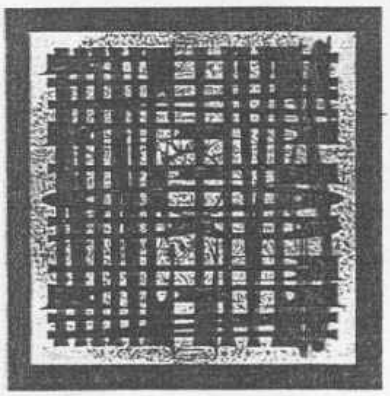
83 KISS YOUR PAST GOODBYE

94 PINK

101 ATTITUDE ADJUSTMENT

108 FALLEN ANGELS

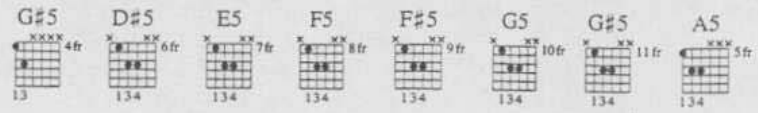
118 Guitar Notation Legend



56

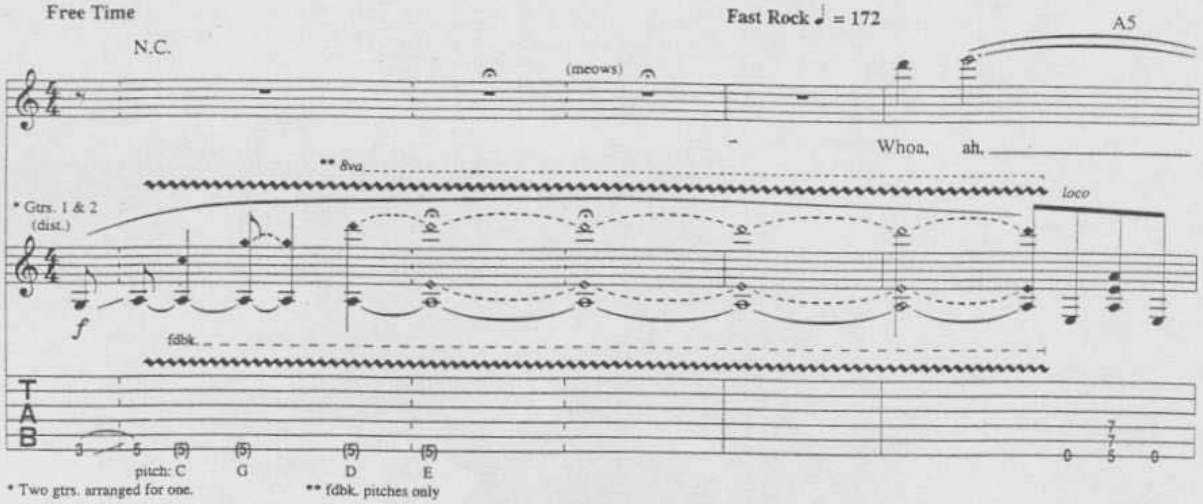
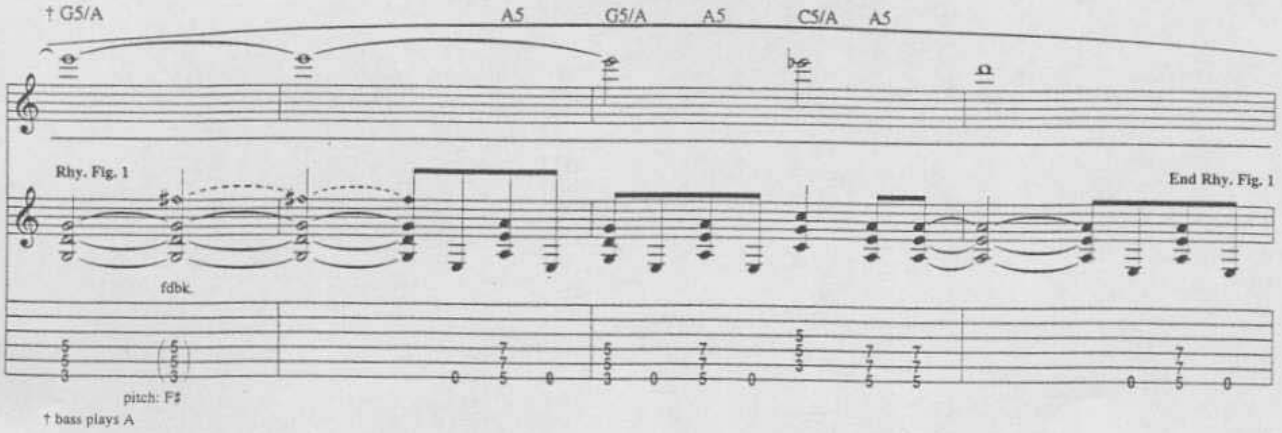
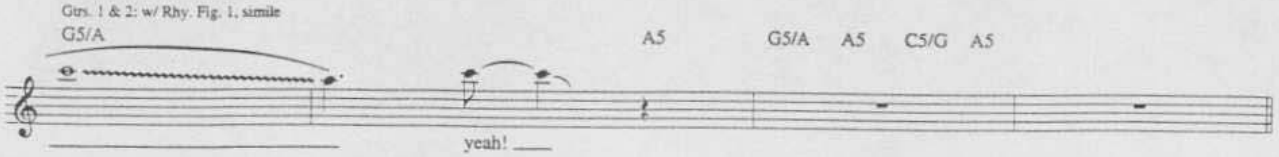
Nine Lives

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

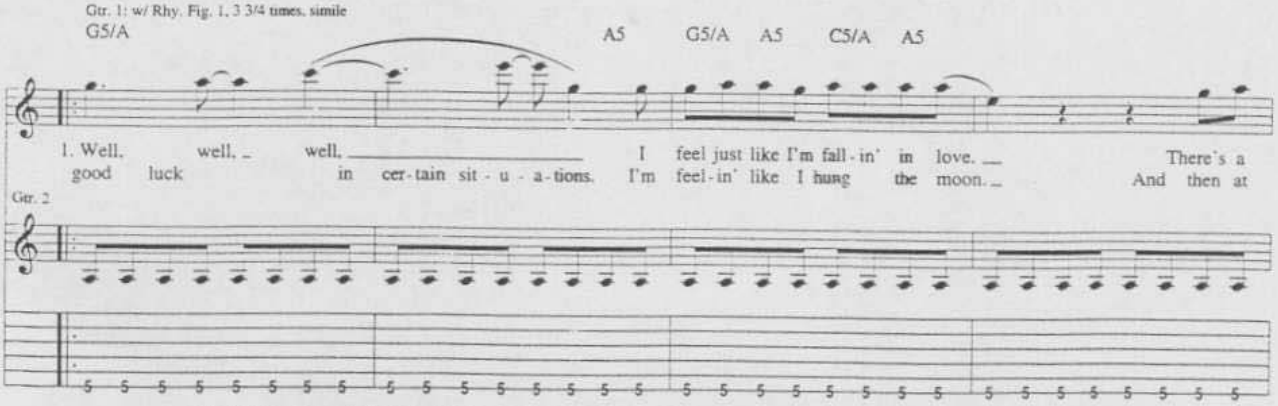


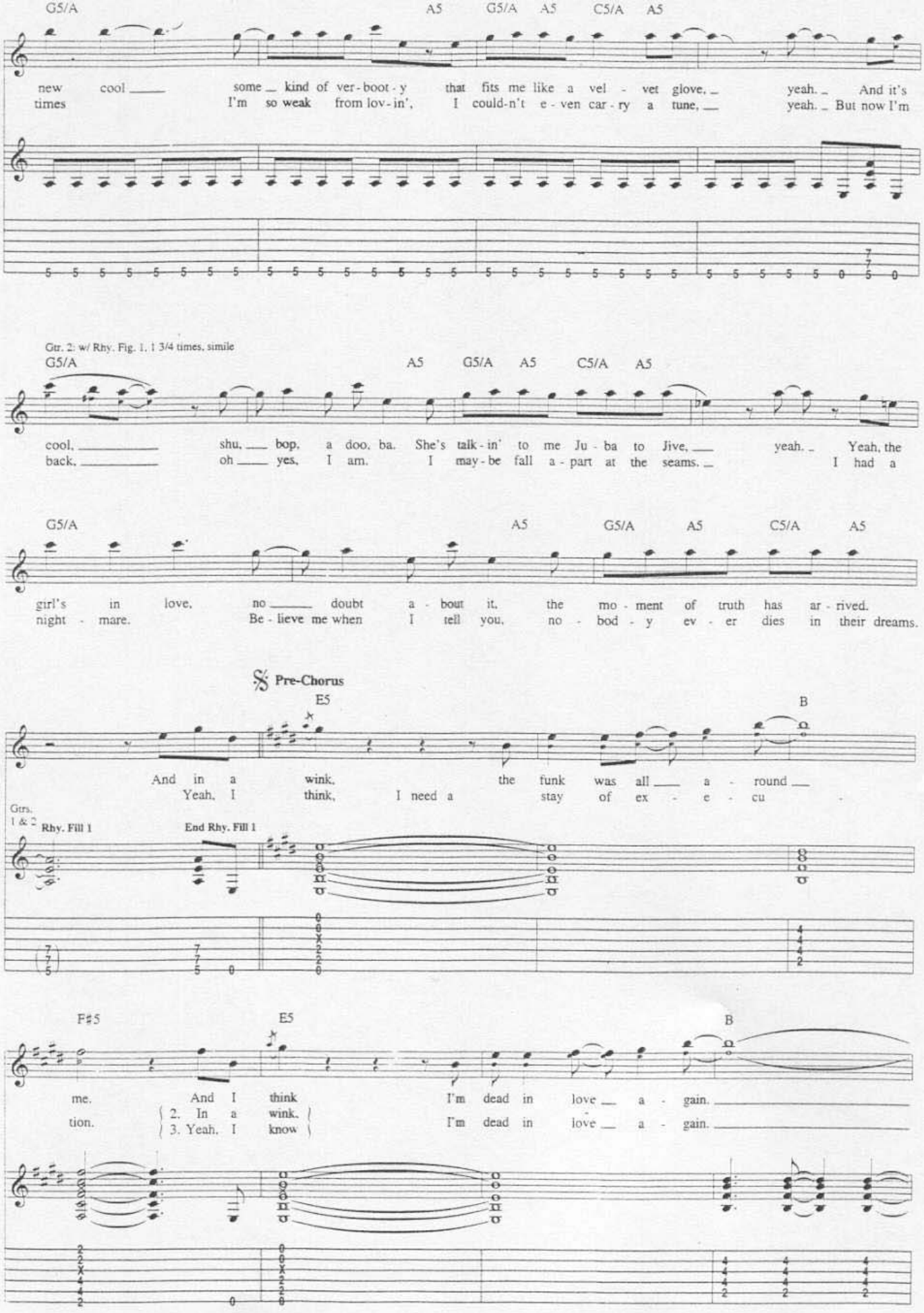
Intro
Free Time

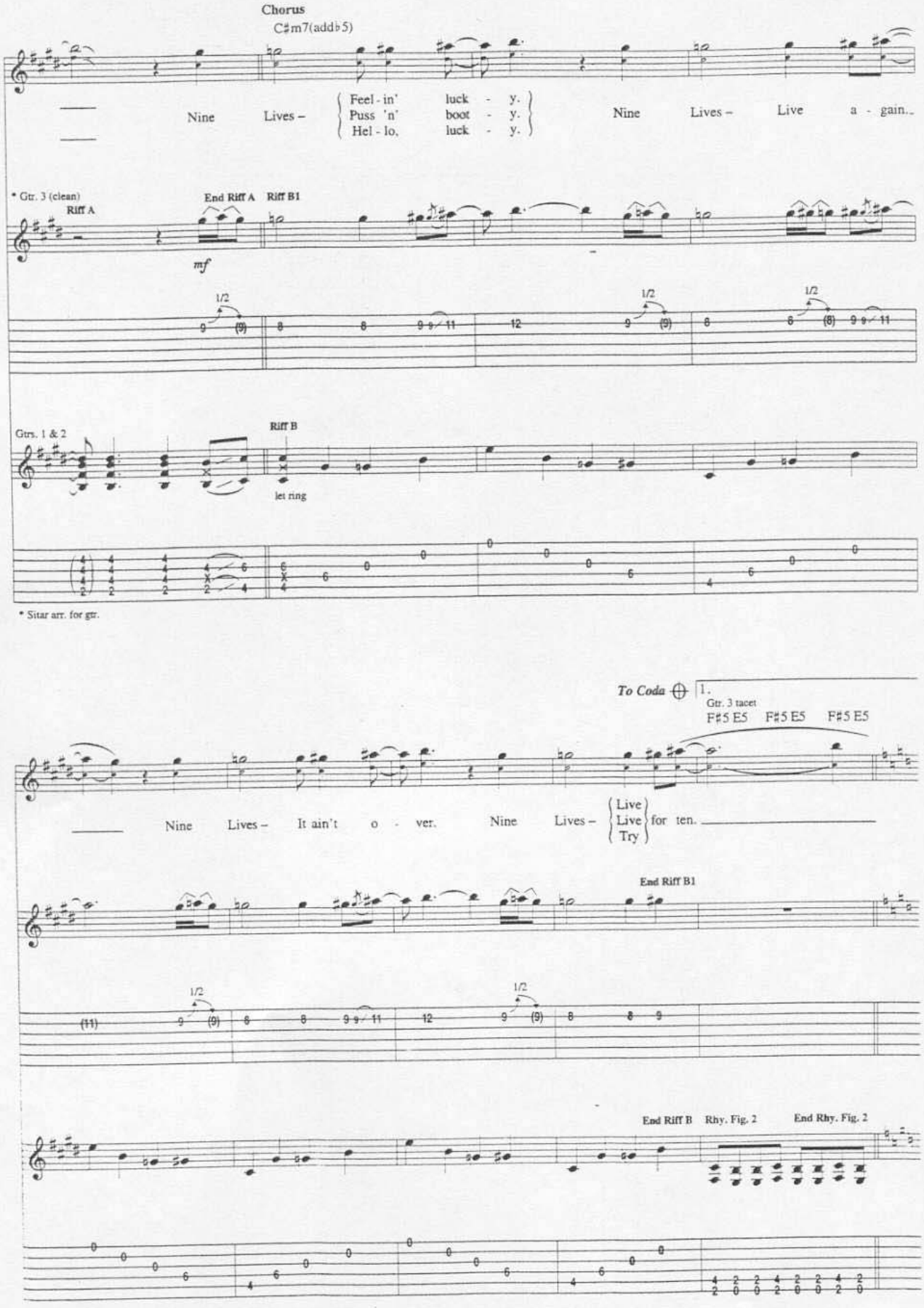
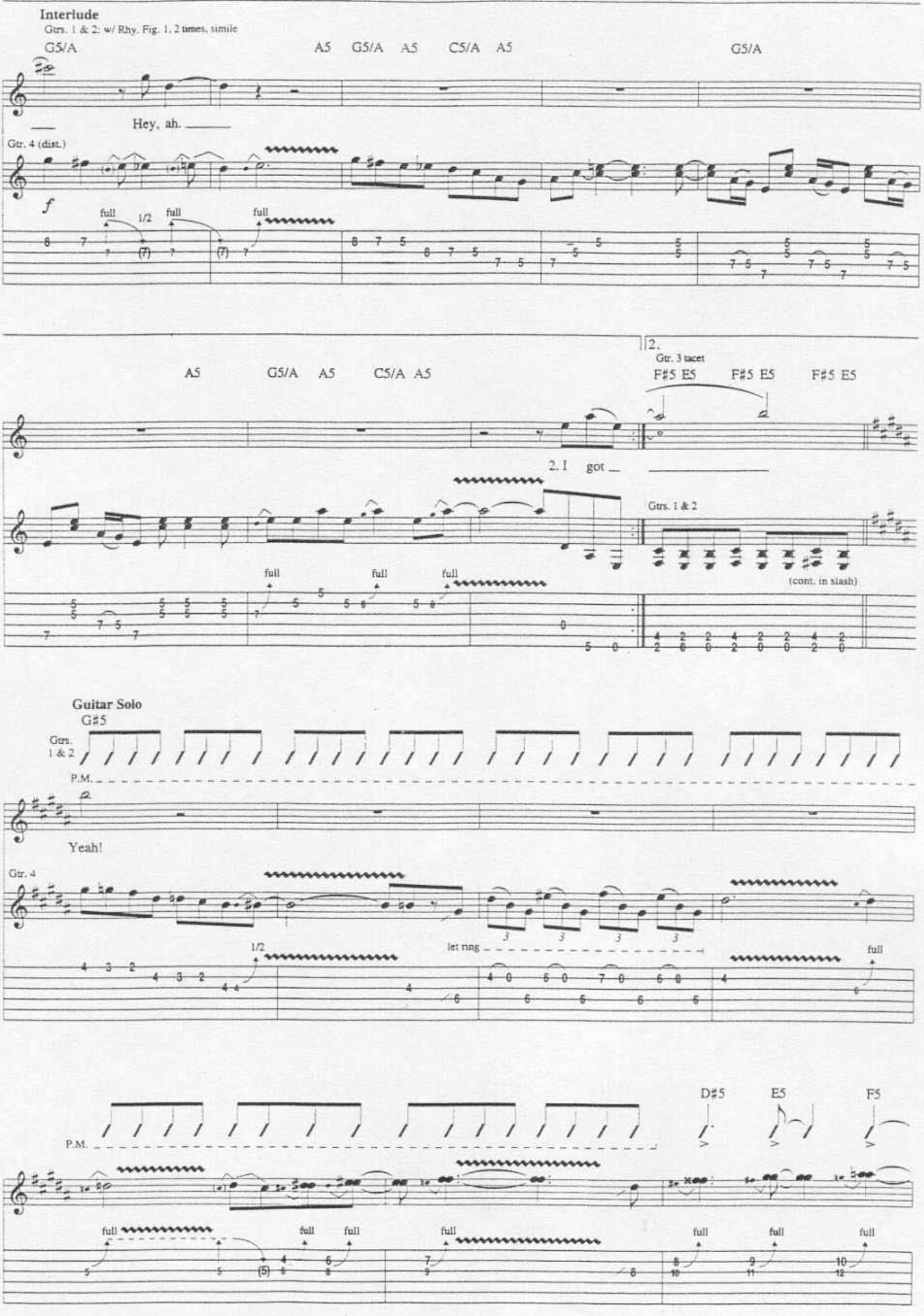
Fast Rock ♩ = 172



Verse


Gtr. 1: w/ Rhy. Fig. 1, 3 3/4 times, simile
G5/A
A5
G5/A
A5
C5/A
A5
1. Well, well, well, I feel just like I'm fall - in' in love. There's a
good luck in cer - tain sit - u - a - tions. I'm feel - in' like I hung the moon. And then at
Gtr. 2

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., EMI VIRGIN SONGS, INC. and PEARL WHITE MUSIC
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for PEARL WHITE MUSIC Controlled and Administered by EMI VIRGIN SONGS, INC.
All Rights Reserved International Copyright Secured Used by Permission

G5/A
A5
G5/A
A5
C5/A
A5
new cool some kind of ver-boot-y that fits me like a vel - vet glove, yeah. And it's
times I'm so weak from lov-in', I could-n't e-ven car-ry a tune, yeah. But now I'm
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times, simile
G5/A
A5
G5/A
A5
C5/A
A5
cool, shu, bop, a doo, ba. She's talk-in' to me Ju-ba to Jive, yeah. Yeah, the
back, oh yes, I am. I may-be fall a-part at the seams. I had a
G5/A
A5
G5/A
A5
C5/A
A5
girl's in love, no doubt a-bout it, the mo-ment of truth has ar-rived.
night-mare. Be-lieve me when I tell you, no-bod-y ev-er dies in their dreams.
Pre-Chorus
E5
B
And in a wink, the funk was all a-round
Yeah, I think, I need a stay of ex-e-cu
Gtrs. 1 & 2
Rhy. Fill 1
End Rhy. Fill 1
F♯5
E5
B
me. And I think I'm dead in love a-gain.
tion. 2. In a wink, 3. Yeah, I know I'm dead in love a-gain.

59

Chorus
C♯m7(add♭5)
Nine Lives – Feel - in' luck - y. Puss 'n' boot - y. Hel - lo, luck - y. Nine Lives – Live a - gain..
* Gtr. 3 (clean)
Riff A
End Riff A
Riff B1
mf
1/2
Gtrs. 1 & 2
Riff B
let ring
* Sitar arr. for gtr.
To Coda
1.
Gtr. 3 tacet
F♯5 E5 F♯5 E5 F♯5 E5
Nine Lives – It ain't o - ver. Nine Lives – Live Live Try for ten.
End Riff B1
End Riff B
Rhy. Fig. 2
End Rhy. Fig. 2

Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
G5/A
A5 G5/A A5 C5/A A5
G5/A
Hey, ah.
Gtr. 4 (dist.)
f
full 1/2 full full
A5 G5/A A5 C5/A A5
2.
Gtr. 3 tacet
F♯5 E5 F♯5 E5 F♯5 E5
2. I got
Gtrs. 1 & 2
full full full
(cont. in slash)
Guitar Solo
G♯5
Gtrs. 1 & 2
P.M.
Yeah!
Gtr. 4
1/2
let ring
full
P.M.
D♯5 E5 F5
full full full full full full full full

60

Verse

Gtr. 2: w/ Rhy. Fill 2

F♯5 G5 G♯5 A5

Gtr. 1

3. Well, well, _ well, _____ en -

Gtr. 4 8va

mf

full full full full full full full full

* Vol. swell

- gine room to bom - bar - dier. ___ Is this a dream? _____ I

8va

let ring

full full full full full full full full

Gtr. 5: w/ Fill 1

E A5 E

open open

Gtrs. 1 & 2

died and went to Heav - en; she's e - nough to make you cry in your beer. ___ How can a

8va

full full full full

Rhy. Fill 2

Gtr. 2

Fill 1

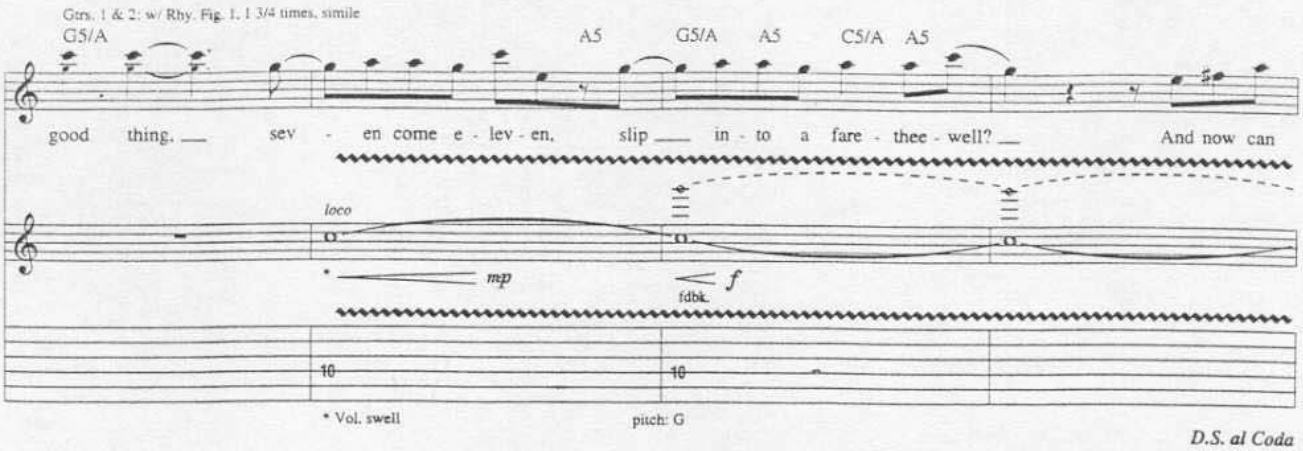
Gtr. 5 (dist.)

f P.S.

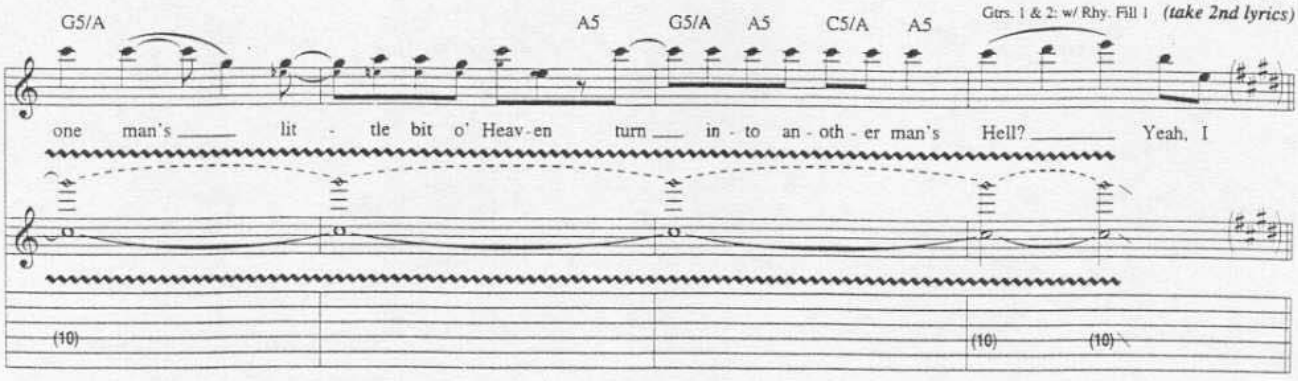
w/ bar

* Tap str.'s w/ edge of pick.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 3/4 times, simile

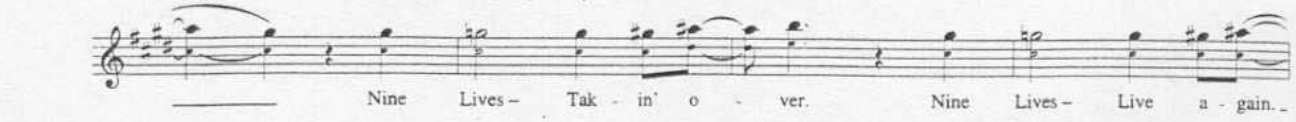


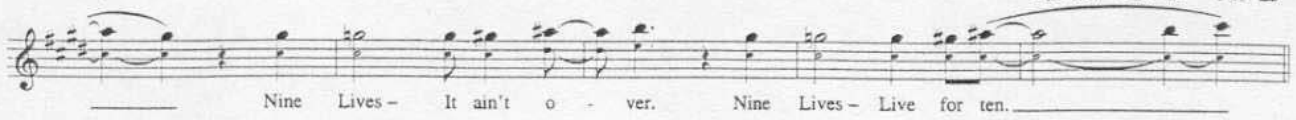
D.S. al Coda
(take 2nd lyrics)



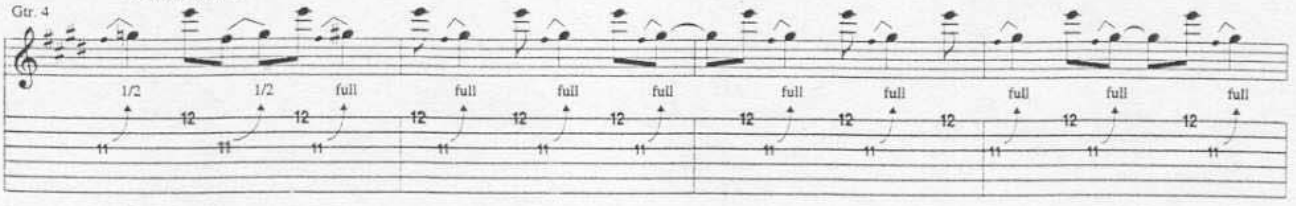
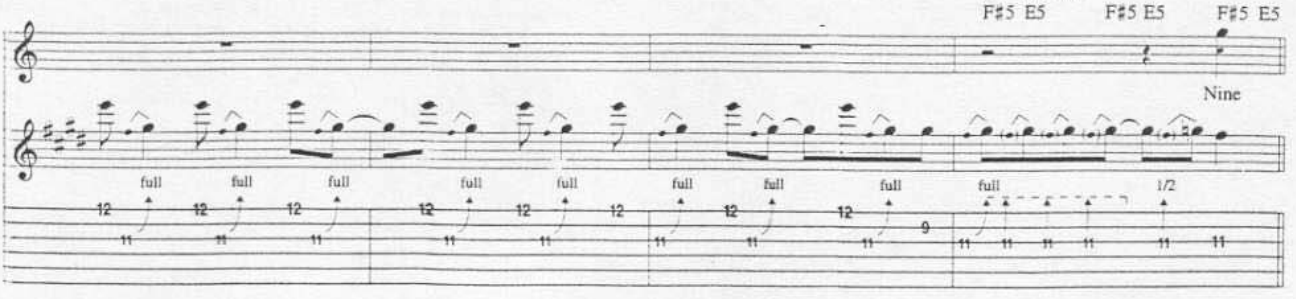
⊕ *Coda*

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A
F♯5 E5 F♯5 E5 F♯5 E5
Gtrs. 1, 2 & 3: w/ Riff B & B1, simile
C♯m7(add♭5)



Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
F♯5 E5 F♯5 E5 F♯5 E5

Guitar Solo

Gtrs. 1, 2 & 3: w/ Riffs B & B1, simile
w/ Lead Voc. ad lib., next 7 meas.
C♯m7(add♭5)

Gtr. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
F♯5 E5 F♯5 E5 F♯5 E5

61

Chorus

Gtrs. 1, 2 & 3: w/ Riffs B & B1, simile

C♯m7(add♭5)

Lives – Hel - lo. luck - y. Nine Lives – Live a - gain. Nine

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F♯5 E5 F♯5 E5 F♯5 E5

Lives – It ain't o - ver. Nine Lives – Live for ten.

1/2 full

Outro

Begin Fade

Gtrs. 1 & 2: w/ Riff B, 1st 6 meas., simile

C♭m7(add♭5)

fdbk. fdbk. (cont. in slash)

pitch: G♯ pitch: G♯

Fade Out

Gtr. 4

Gtr. 1

8va

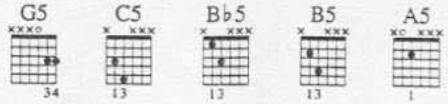
fdbk.

pitch: E♯

Gtr. 2

Falling in Love (Is Hard on the Knees)

Words and Music by Steven Tyler, Joe Perry and Glen Ballard



Intro

Moderate Rock ♩ = 116

Intro

Bkgd. Voc.: w/ Voc. Fig. 1

F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5

Voc. Fig. 1 End Voc. Fig. 1

(You're so bad, you're so bad, you're so...) You

Gtrs. 1 & 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f

T
A
B

Chorus

D5 Gm/B♭ Csus2 D5

think you're in love, like it's a real sure thing but
ain't gon - na be no more beg - gin' you please. You
Jones - in' on love, yeah I got the D.T.'s You

Rhy. Fig. 2

let ring throughout

Gm/B♭ Csus2 D5

ev - 'ry time you fall you get your ass in a sling. You
know what I want and it ain't one of these. You're
say that we will but there ain't no guar - an - tees. I'm

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC. and AEROSTATION CORPORATION
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for AEROSTATION CORPORATION Controlled and Administered by
MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights Reserved International Copyright Secured Used by Permission

62

Gm/B♭ Csus2 D5 Gm/B♭

used to be strong, but now it's, "Ooh ba - by, please" 'cause
bad to the bone and your girl - friend a - grees. that fall - ing in love is so hard
ma - jor in love but in all mi - nor keys 'cause

To Coda Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

Csus2 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 G5

Verse

Rhy. Fig. 3A

Gtr. 2

on the knees.

1. We was mak-ing love when you
2. Chip off the old block, man you're

Rhy. Fig. 3

End Rhy. Fig. 2 Gtr. 1

mf

P.M.

Gtr. 3: w/ Fill 1

End Rhy. Fig. 3A

told me that you loved me. I thought ol' Cu - pid, he was tak - ing aim.
so much like your sis - ter. My fan - ta - size, it must be out of luck.

End Rhy. Fig. 3

P.M.

Fill 1
Gtr. 3 (dist.)

8va

mf w/ bar w/ bar

Harm.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

*G5 C5 B♭5 E♭5 C5 E♭5

I was be - liev - er when you told me that you loved me and then you called me some - one
My old li - bi - do has been blow - ing a tran - sis - tor. I feel like I have been hit

* Chord symbols reflect combined tonality.

1. 2. D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1

B♭5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5

else - 's name. Yeah! Eh! There by a fuck. Yeah! I'm

⊕ *Coda*

Bridge

F5 G5 F♯5 G♯5 G5 A5 G♯5 A♯5 A5 B5 B♭5 C5

Gtr. 2

P.M.

What are you look - ing for?

Gtrs. 1 & 2 Gtr. 1

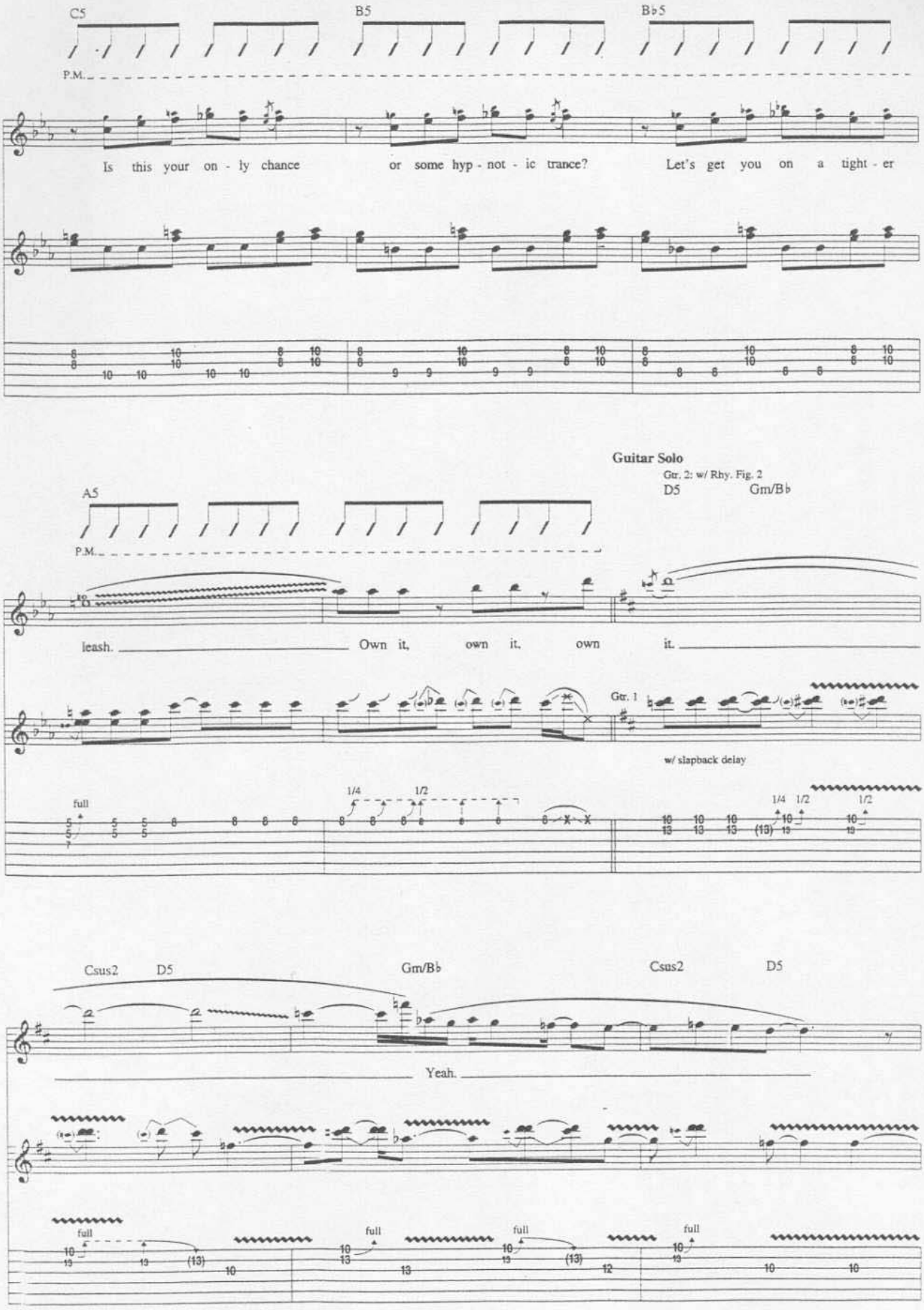
1/2

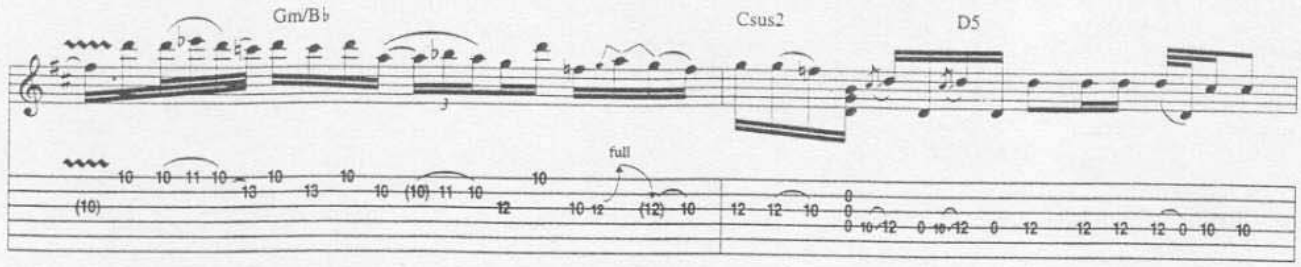
B♭5 C5

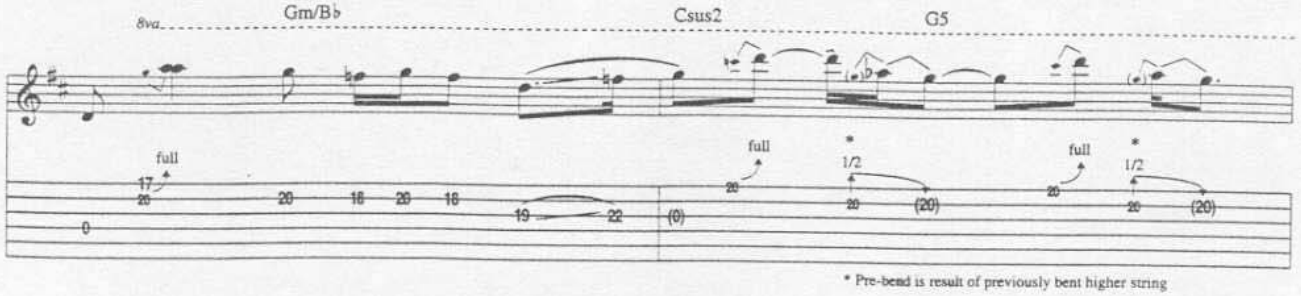
P.M.

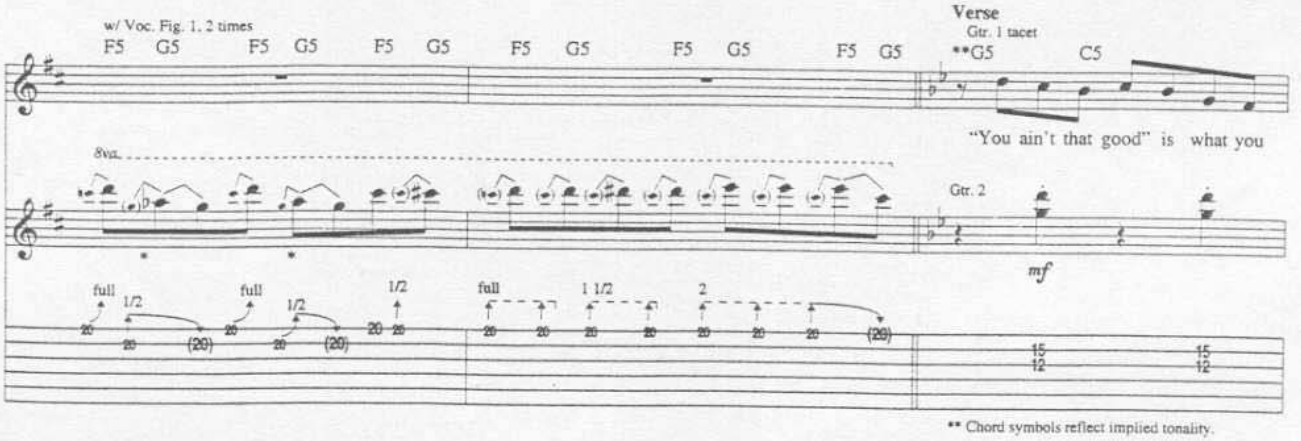
It's got to be hard - core. Must be some kind of nov - veau riche.

1/2 1/2 1/2

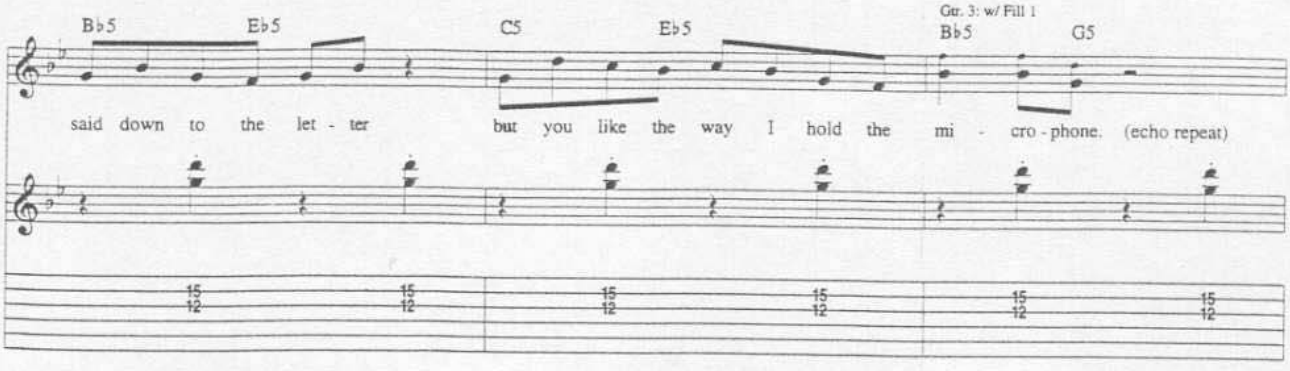
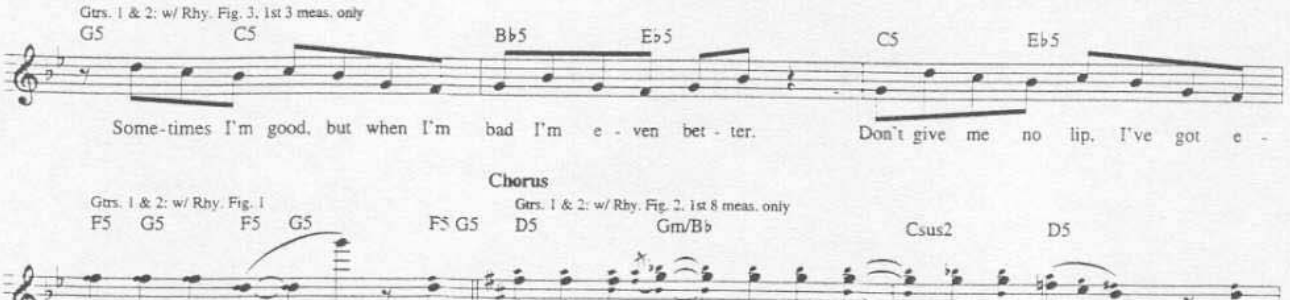
63

C5
B5
B♭5
P.M.
Is this your on - ly chance or some hyp - not - ic trance? Let's get you on a tight - er
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2
D5
Gm/B♭
A5
P.M.
leash. Own it, own it, own it.
Gtr. 1
w/ slapback delay
full
1/4
1/2
Csus2
D5
Gm/B♭
Csus2
D5
Yeah.
full
full
full
full

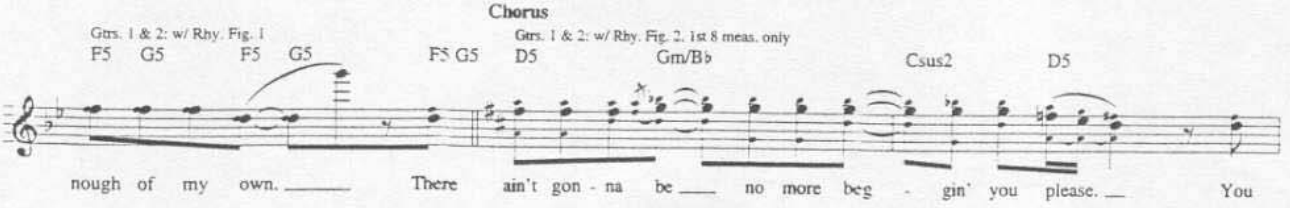


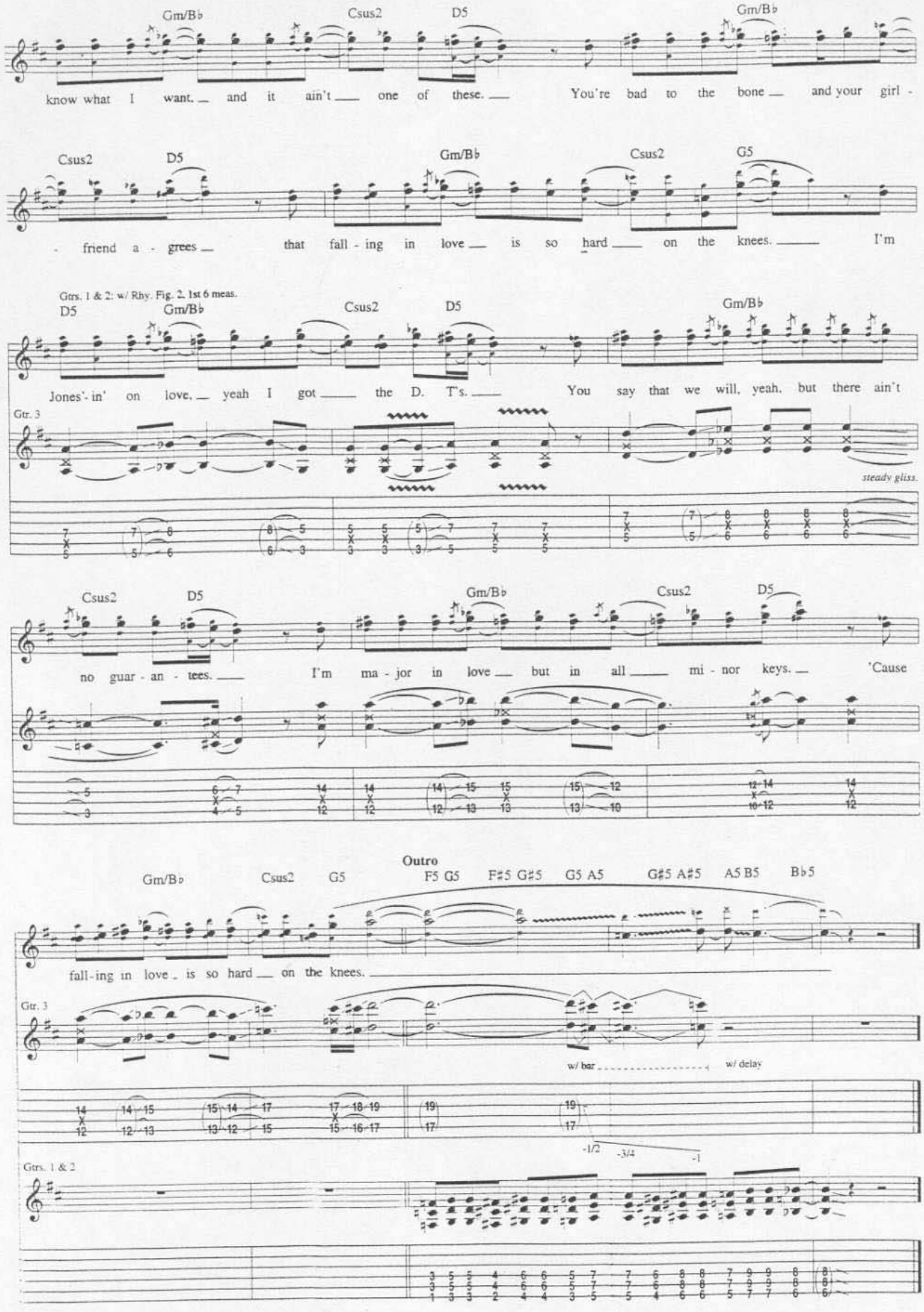


* Pre-bend is result of previously bent higher string

w/ Voc. Fig. 1, 2 times
F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5
Verse
Gtr. 1 tacet
**G5 C5
"You ain't that good" is what you
8va
Gtr. 2
mf
full 1/2 full 1/2 1/2 full 1 1/2 2

** Chord symbols reflect implied tonality.

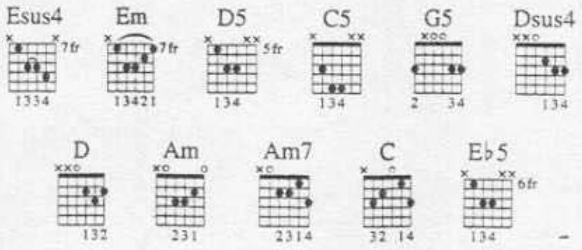


Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1
F5 G5 F5 G5 F5 G5
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 8 meas. only
D5 Gm/B♭ Csus2 D5
nough of my own. There ain't gon - na be no more beg - gin' you please. You

64

Gm/B♭ Csus2 D5 Gm/B♭
know what I want, and it ain't one of these. You're bad to the bone and your girl -
Csus2 D5 Gm/B♭ Csus2 G5
- friend a - grees that fall - ing in love is so hard on the knees. I'm
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 6 meas.
D5 Gm/B♭ Csus2 D5 Gm/B♭
Jones'- in' on love, yeah I got the D. T's. You say that we will, yeah, but there ain't
Gtr. 3
steady gliss.
Csus2 D5 Gm/B♭ Csus2 D5
no guar - an - tees. I'm ma - jor in love but in all mi - nor keys. 'Cause
Outro
Gm/B♭ Csus2 G5 F5 G5 F♯5 G♯5 G5 A5 G♯5 A♯5 A5 B5 B♭5
fall - ing in love is so hard on the knees.
Gtr. 3
w/ bar
w/ delay
-1/2 -3/4 -1
Gtrs. 1 & 2

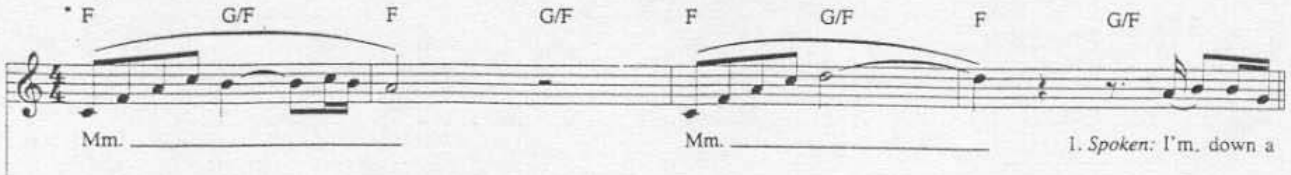
Hole in My Soul

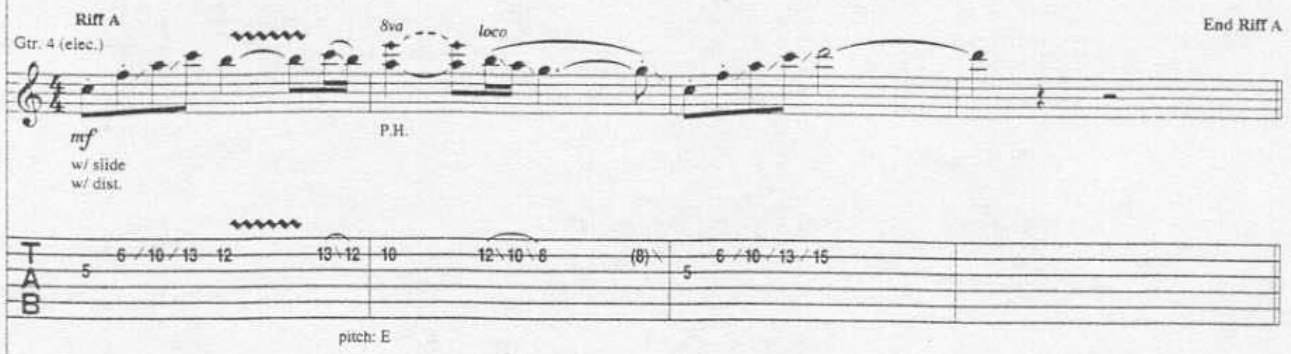
Words and Music by Steven Tyler, Joe Perry and Desmond Child

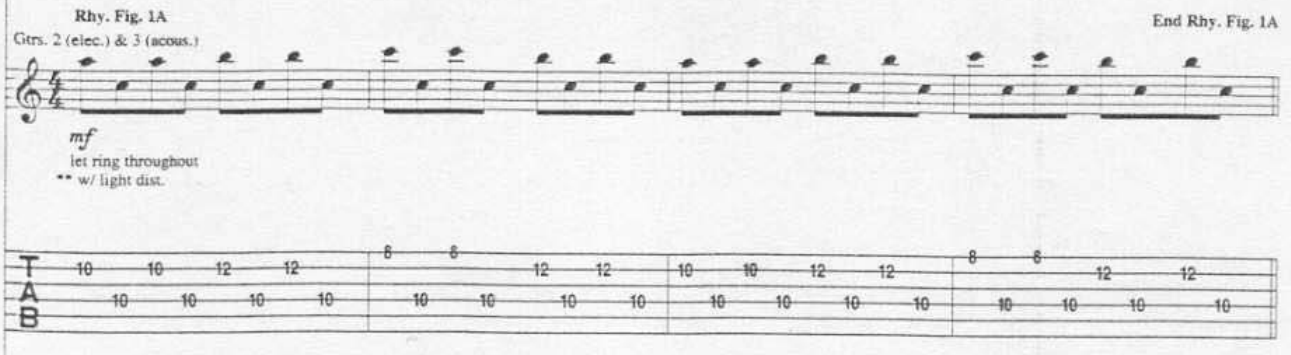


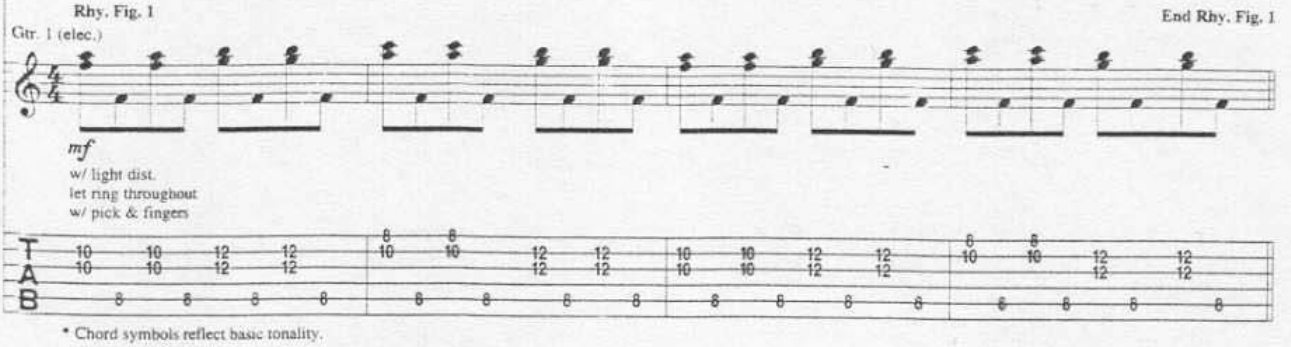
Intro

Slowly ♩ = 80









* Chord symbols reflect basic tonality.

** Gtr. 2 only

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC.,
POLYGRAM INTERNATIONAL PUBLISHING, INC. and DESMOPHOBIA MUSIC
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

65

Verse

Gtr. 3 tacet, 2nd time
Gtr. 4 tacet
Gtr. 6: w/ Rhy. Fig. 4, 2nd time

F G/F F G/F

one way street with a one night stand _ with a one ___ track mind, _ out in no man's land. _

2. *Spoken:* I'm as dry as a sev - en year drought. I got dust for tears and I'm all tapped out.

Rhy. Fig. 2A

Gtrs. 2 & 3

simile on repeat

Gtr. 1 Rhy. Fig. 2

simile on repeat

Esus4 Em

The pun - ish - ment some - times ___ don't seem to fit the crime. ___ Yeah, there's a

Some - times I feel broke and can't get fixed. I

Rhy. Fig. 4

Gtr. 6 (elec.)

w/ light dist.

Gtrs. 4 & 7: w/ Riff B, 2nd time

F G/F

Gtr. 5 (elec.)

Esus4

mf w/ dist.

hole in my soul but one thing I've learned; for ev-'ry love let-ter writ-ten, there's an-oth-er one burned.
know there's been all kinds of shoes un-der-neath your bed. Now I sleep with my boots on, but you're still in my head.

Gtr. 5: w/ Rhy. Fill 1, 2nd time

Em D5

So you tell me how it's gon-na be this time. Is it
And some-thing tells me this time I'm down to my last licks. 'Cause if it's

End Rhy. Fig. 2A

End Rhy. Fig. 2

Riff B
Gtr. 4

P.H.

Gtr. 7 (elec.)
divisi

* w/ slide

* both gtrs.

patch: E

Rhy. Fill 1
Gtr. 5

let ring

66

Pre-Chorus

Gtr. 3 tacet

D5 C5

Gtr. 5

o - ver? Is it o - ver? 'Cause I'm
o - ver. then it's o - ver. And it's
o - ver? Yeah, it's o - ver. And I'm

Gtrs. 1 & 2

(w/ pick)

simile on repeats

Chorus

Gtr. 5: w/ Fill 1, 3rd time

D5 G5 Dsus4 D

Gtr. 2

blow - in' out the flame.
driv - ing me in - sane. Take a walk out - side your mind.
blow - in' out the flame.

Gtr. 1

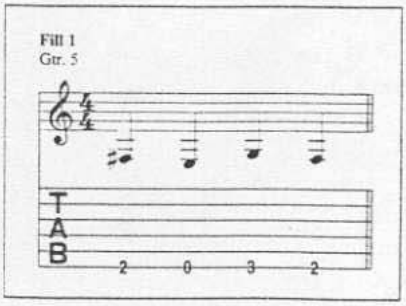
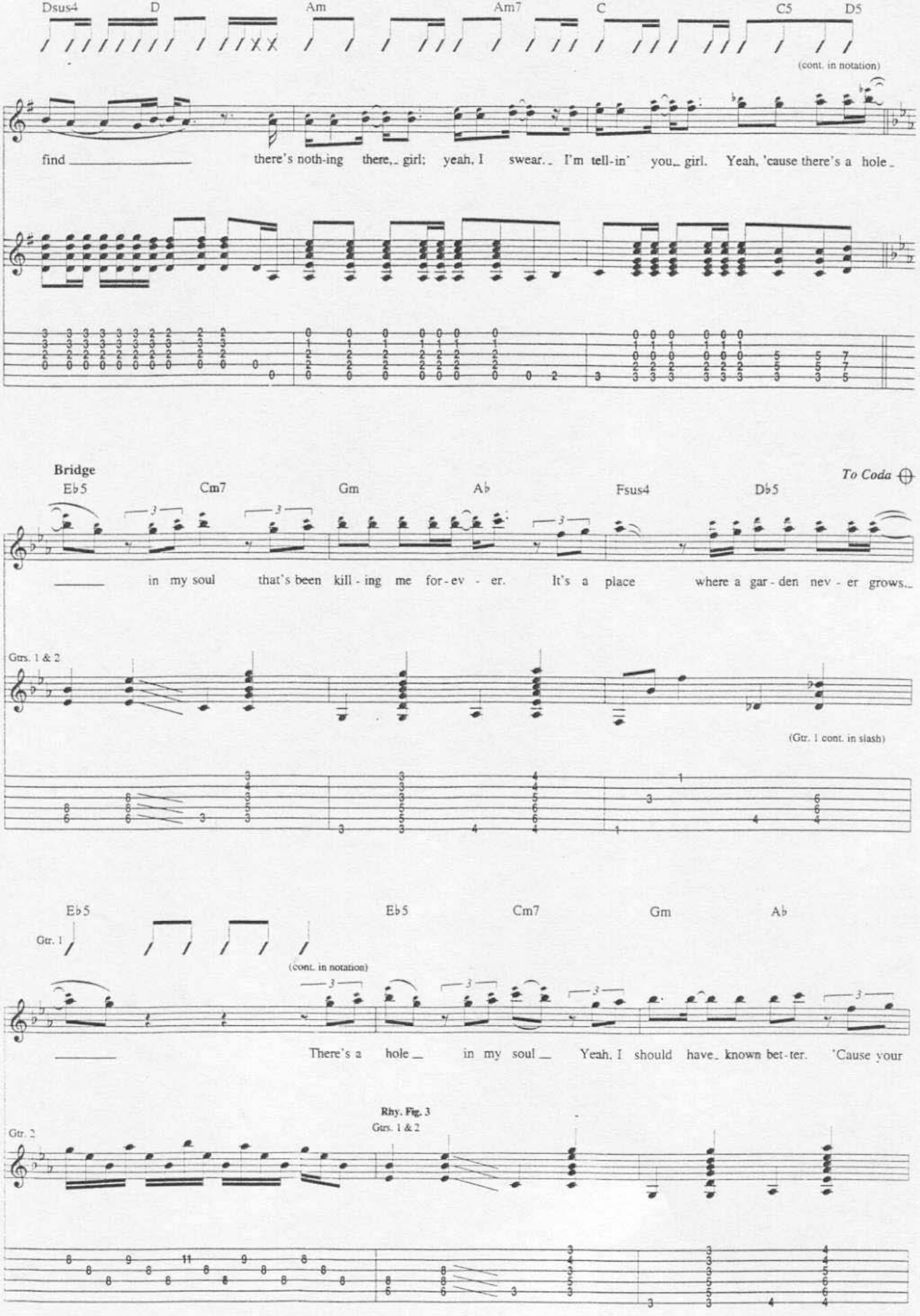
(Gtr. 2 cont. in slash)

Am Am7 Am Am7 C G5

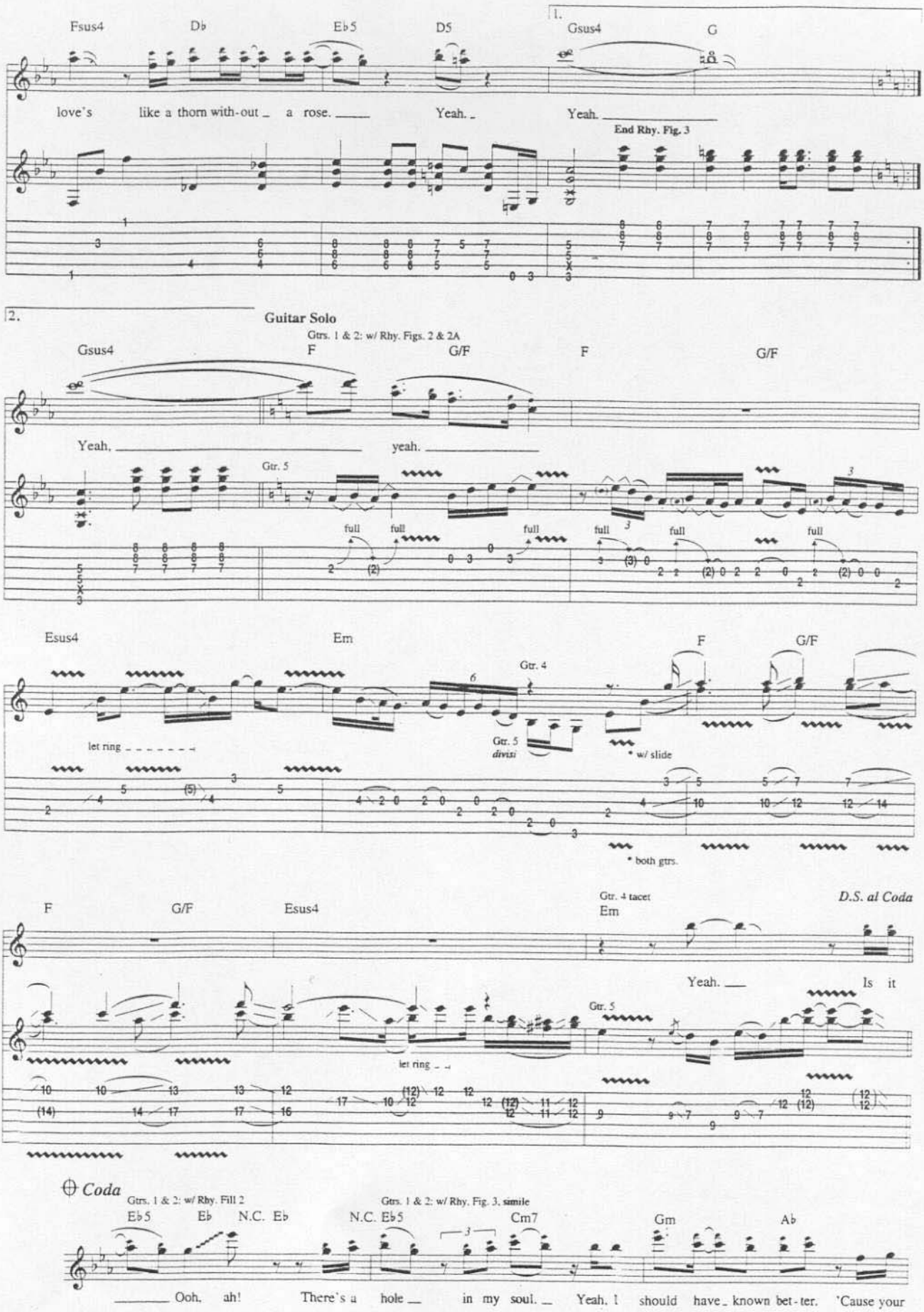
Tell me how it feels to be the one who turns the knife in - side of me. Take a look and you will

Fill 1

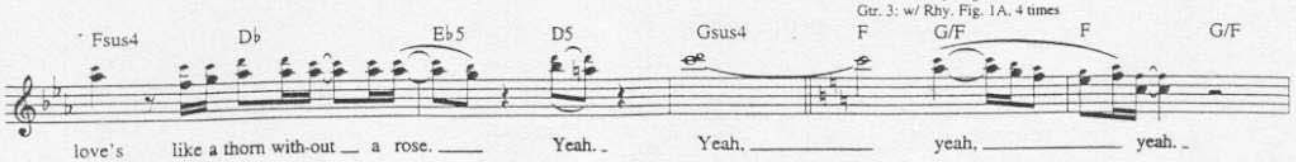
Gtr. 5

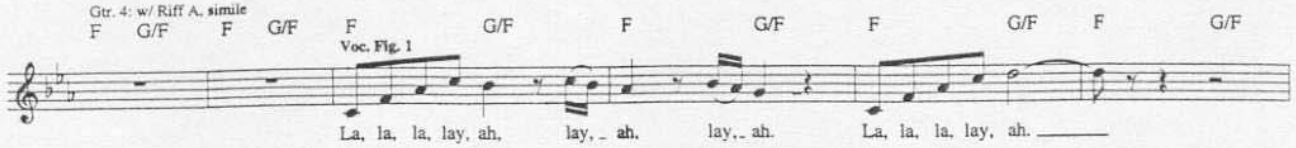
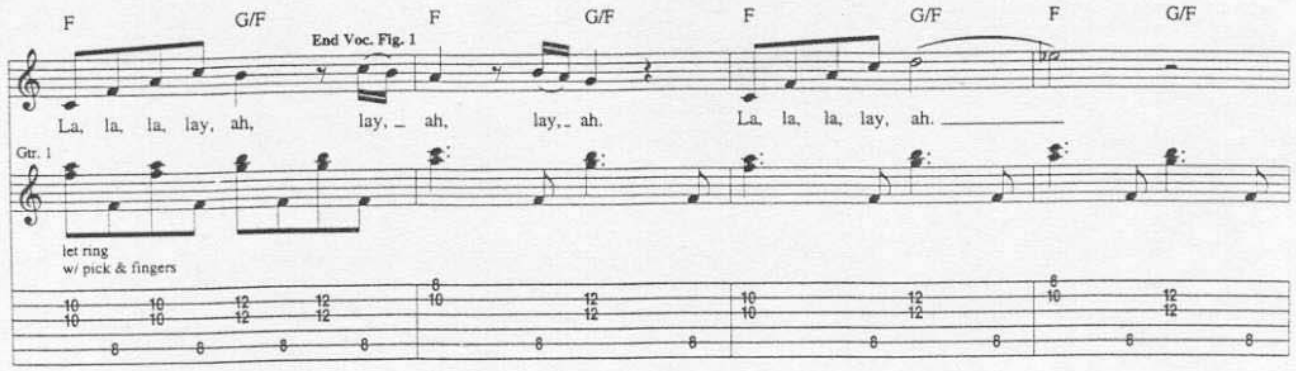
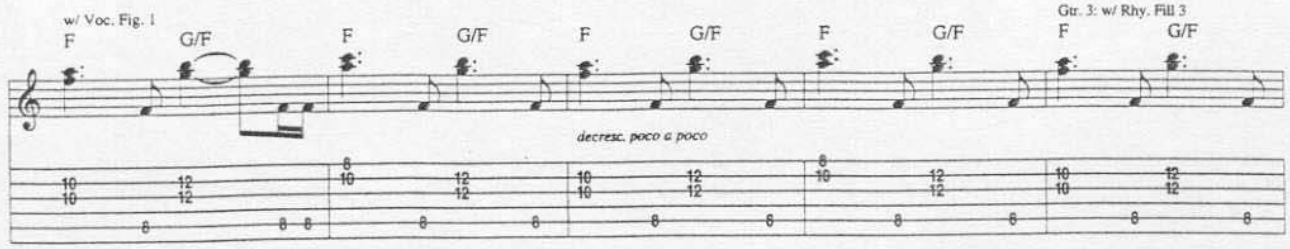
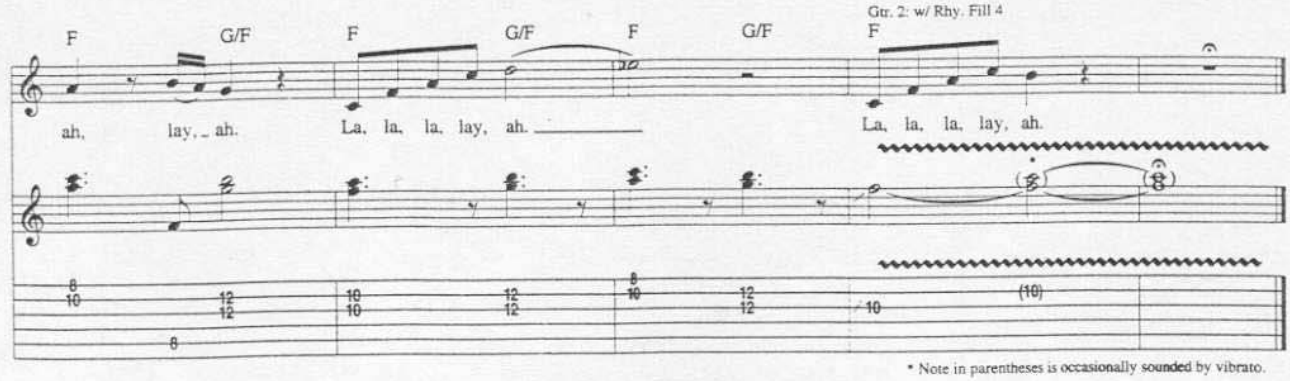


Dsus4
D
Am
Am7
C
C5
D5
(cont. in notation)
find
there's noth-ing there, girl; yeah, I swear. I'm tell-in' you, girl. Yeah, 'cause there's a hole
Bridge
To Coda
Eb5
Cm7
Gm
Ab
Fsus4
Db5
in my soul that's been kill - ing me for - ev - er. It's a place where a gar - den nev - er grows
Gtrs. 1 & 2
(Gtr. 1 cont. in slash)
Eb5
Eb5
Cm7
Gm
Ab
Gtr. 1
(cont. in notation)
There's a hole in my soul Yeah, I should have known bet-ter. 'Cause your
Rhy. Fig. 3
Gtrs. 1 & 2
Gtr. 2

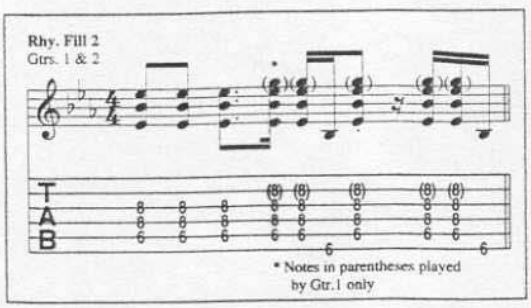
67

Fsus4
Db
Eb5
D5
1.
Gsus4
G
love's like a thorn with-out a rose. Yeah. Yeah.
End Rhy. Fig. 3
2.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gsus4
F
G/F
F
G/F
Yeah, yeah.
Gtr. 5
full
Esus4
Em
F
G/F
Gtr. 4
let ring
Gtr. 5
divisi
* w/ slide
* both gtrs.
F
G/F
Esus4
Gtr. 4 tacet
Em
D.S. al Coda
Yeah. Is it
Gtr. 5
let ring
Coda
Gtrs. 1 & 2: w/ Rhy. Fill 2
Eb5
Eb
N.C.
Eb
N.C.
Eb5
Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile
Cm7
Gm
Ab
Ooh, ah! There's a hole in my soul. Yeah, I should have known bet-ter. 'Cause your

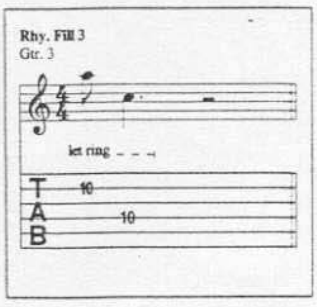
Outro

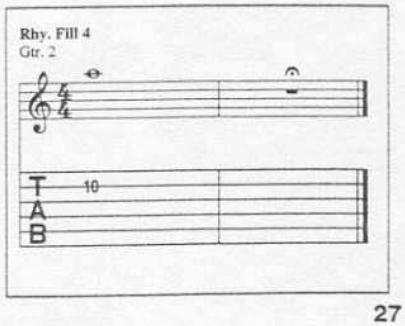
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1A, 5 times
Gtr. 3: w/ Rhy. Fig. 1A, 4 times

love's like a thorn with-out a rose. Yeah. Yeah, yeah, yeah.

Gtr. 4: w/ Riff A, simile

La, la, la, lay, ah, lay, ah, lay, ah. La, la, la, lay, ah.

La, la, la, lay, ah, lay, ah, lay, ah. La, la, la, lay, ah.



ah, lay, ah. La, la, la, lay, ah. La, la, la, lay, ah.

* Note in parentheses is occasionally sounded by vibrato.

* Notes in parentheses played by Gtr.1 only

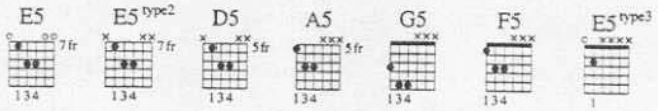




68

Taste of India

Words and Music by Steven Tyler, Joe Perry and Glen Ballard



Gtr. 5: Drop D Tuning:
(1) = E (4) = D
(2) = B (5) = A
(3) = G (6) = D

Intro

Free Time

N.C.

band tacet

(E)

* Gtr. 1

bkgd. gtr. effects (approx. 10 sec.)

mp

w/ slide

* Indian sarangi arr. for gtr.

Gtr. 1

w/ slide

** Gtr. 2

mp

** Two sarangi arr. for one gtr.

Chorus

Moderately ♩ = 120

Gtr. 2 tacet

N.C.(E)

God, I love the sweet taste of In - di - a, lin - gers on the

Gtr. 1

*** Gtr. 3 (dist.)

mf

*** Two sarangi arr. for one gtr.

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC. and AEROSTATION CORPORATION
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for AEROSTATION CORPORATION Controlled and Administered by
MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights Reserved International Copyright Secured Used by Permission

Gtr. 4
(dist.)

E5

mf

tip of my tongue. Got - ta love the sweet taste of In - di - a. Blame it on the

Riff A

Rhy. Fill 1

End Rhy. Fill 1

Riff A1

Chorus

Gtrs. 1 & 3: w/ Riffs A & A1, 2 times
band enters

E5 N.C.

(cont. in notation)

beat of the drum. God, I love the sweet taste of In - di - a. lin - gers on the

End Riff A

Gtr. 4

End Riff A1

f

* Chord tied on repeat.

** Voc. doubled an octave lower (next 7 1/2 meas.)

Gtr. 3: w/ Rhy. Fill 3, 2nd time; w/ Rhy. Fill 4, 3rd time

E5 N.C.

To Coda

tip of my tongue. Got - ta know that what's got - ten in to ya. an - y cat man

Rhy. Fill 3
Gtr. 3

Rhy. Fill 4
Gtr. 3

1/2

69

Verse

N.C.(E5) F5

do when it's done. 1. Oh yeah, she's got that kind of love in - cense that lives
2. It's like your first taste love of vin - da - loo that sets

Rhy. Fill 2 End Rhy. Fill 2 Rhy. Fig. 1 Gtrs. 3 & 4 End Rhy. Fig. 1

P.M.

Gtrs. 3 & 4: w/ Rhy. Fig. 1, 3 times

N.C.(E5) F5 N.C.(E5)

in her back room. And when it mix - es with the funk,
your heart on fire. And if you let her stuff get in -

F5 N.C.(E5) F5

my friend, it turns in - to per - fume.
- to you, it will be all that you de - sire.

A5 A5/G A5/F A5/G A5 A5/G A5/F

When you are born, you're a - fraid of the dark - ness and then you're a - fraid of the light.
When you make love to the sweet tan - tric priest - ess, you drink in the bliss of de - light.

Gtrs. 3 & 4

let ring

* fingering

A5/G A5 A5/G A5/F A5/G

But I'm not a - fraid when I dance with { my / her } shad - ow. This

(Gtr. 4 cont. in slash)

Pre-Chorus

Gtr. 3: w/ Riff B, 2 1/2 times
Gtr. 4: w/ Rhy. Fig. 2, 3 times

E5 type2 D5 A5 G5 E E5 D5 A5

6 open

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 4

time I'm gon - na get it right. To think of what I'll get to - night.
She's gon - na whet my ap - pe - tite.

Riff B End Riff B

Gtr. 3

* w/ slide w/ slide

full full

* Wear slide on pinky.

G5 E5 D5 A5 G5 E5 type2 D5 A5

Just look-in' for a lit - tle taste. (A taste of In - di - a.) She'll steal the smile right off your face.

G5 F♯7(add11) Fmaj7(add♯11)

Yeah. Her yin and yang is just the thing. She's un - pre - dict - a - ble, my friend.
She a friend of mine, she a con - cu - bine, the sweet - est wine. I got - ta make her

Gtr. 3 Gtrs. 3 & 4

full let ring (Gtr. 4 cont. in slash)

** Gtr. 2 omits notes in parentheses (next 3 meas.)

1. 2.

Interlude

Gtr. 1 tacet

F5 E5 F5 E F5

6 open

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

(cont. in notation) P.M.

mine. Sha.

Gtr. 1 Gtr. 3

Gtr. 3 Gtr. 1 Gtr. 3

divisi † w/ slide divisi † w/ slide P.M. w/ delay

† both gtrs. † both gtrs.

70

Gtr. 4: w/ Rhy. Fig. 3, 7 times
w/ Lead Voc. ad lib., next 6 meas.

N.C.(E5) F5 N.C.(E5) F5 N.C.(E5) F5 N.C.(E5) F5 N.C.(E5) F5

8va

P.M.

w/ slide

1/2

N.C.(E5) F5 N.C.(E5) F5 N.C.

Gtr. 4 & band tacet

8va loco

D.S. al Coda

full 1/4

delay repeats delay off

Coda

Gtr. 4: w/ Rhy. Fill 2

Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 2, 3 1/2 times
Gtr. 4: w/ Riff B, 3 1/2 times

E5 D5 A5 G5

do when it's done. Just think of what I'll get to - night. She's

E5 D5 A5 G5 E5 D5 A5 G5

gon - na whet my ap - pe - tite. Just look - in' for a lit - tle taste. (A taste of In - di - a.) She'll

Gtr. 3: w/ Fill 1

E5 D5 A5 G5

Gtr. 4

Interlude

* Gtr. 5: w/ Riff A, 4 times, simile
Gtr. 3: w/ Riff A1, 1st 3 meas.

E

6 open

P.M.

steal the smile right off your face.

* Strings arr. for gtr.

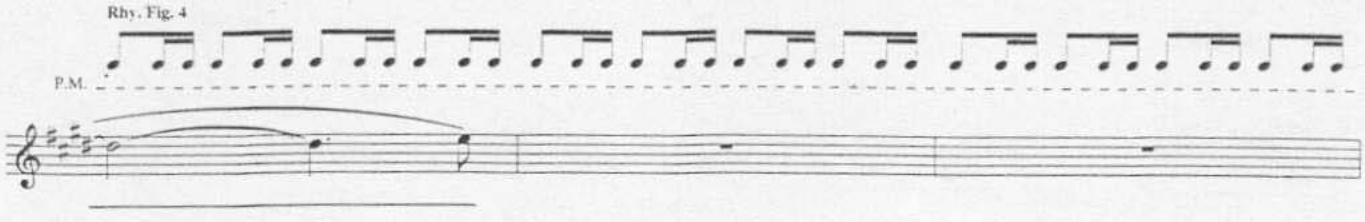
Gtr. 3: w/ Rhy. Fill 1

P.M.

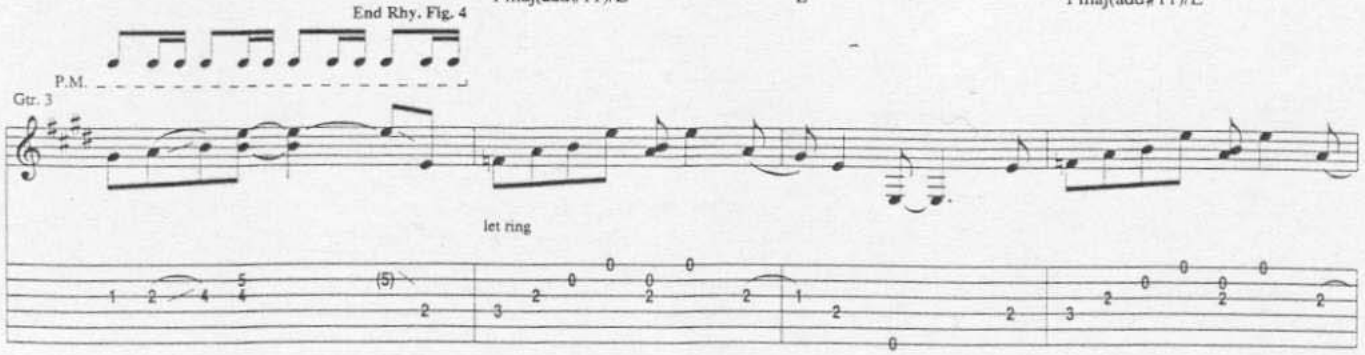
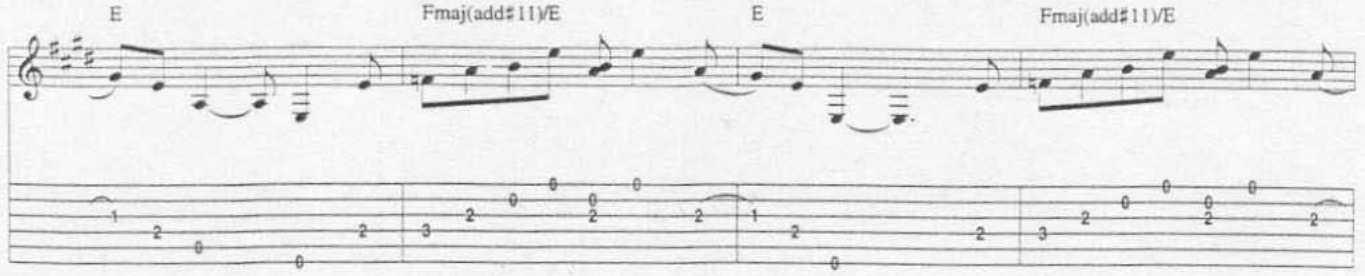
Fill 1
Gtr. 3

full

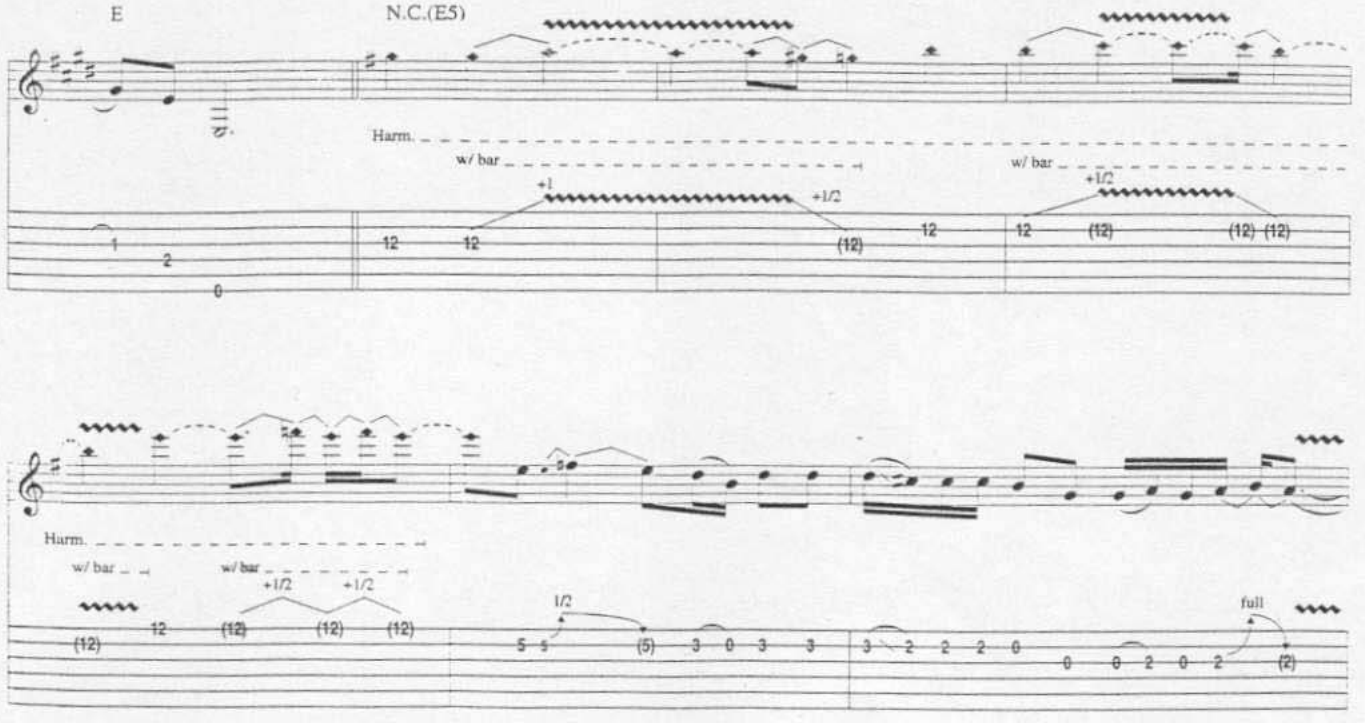
Gtr. 3: w/ Riff A1, 1st 3 meas.
w/ Lead Voc. ad lib., next 10 meas.

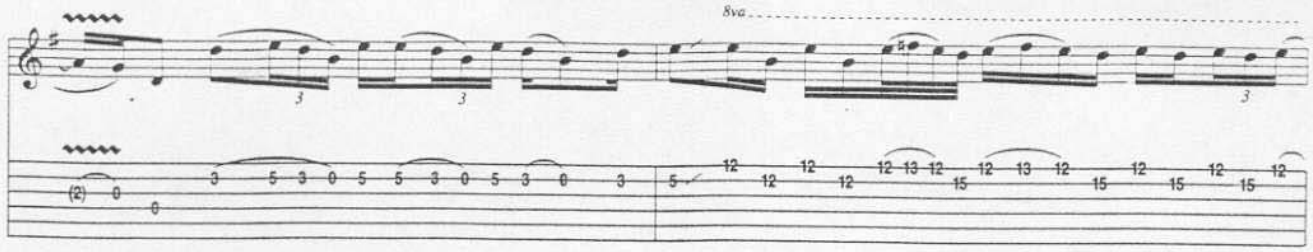
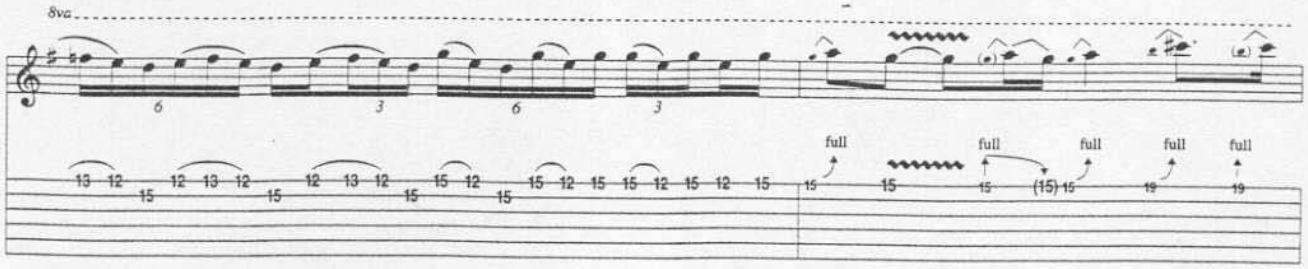
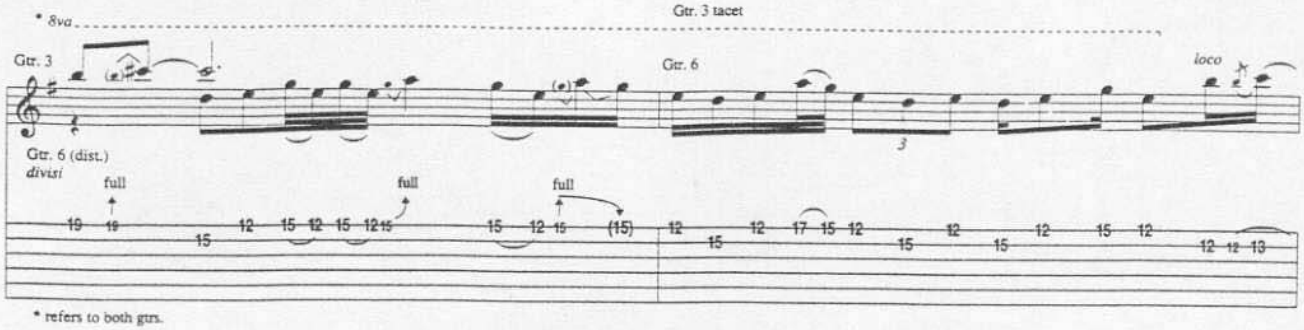
Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4, 2 times

Fmaj(add♯11)/E E Fmaj(add♯11)/E

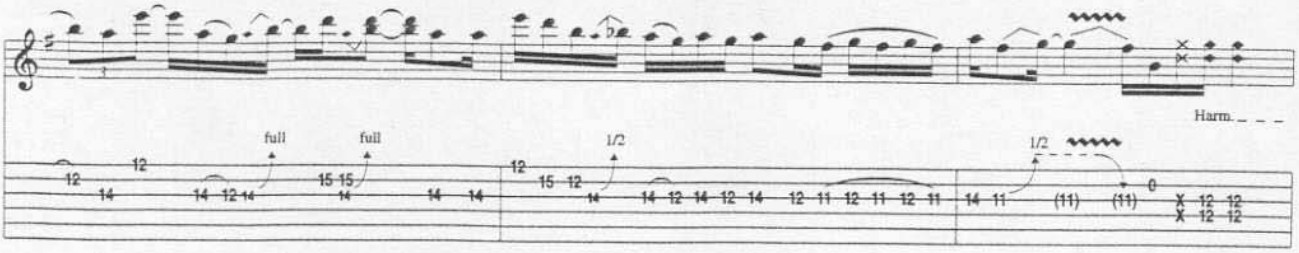
End Rhy. Fig. 4

Outro-Guitar Solo

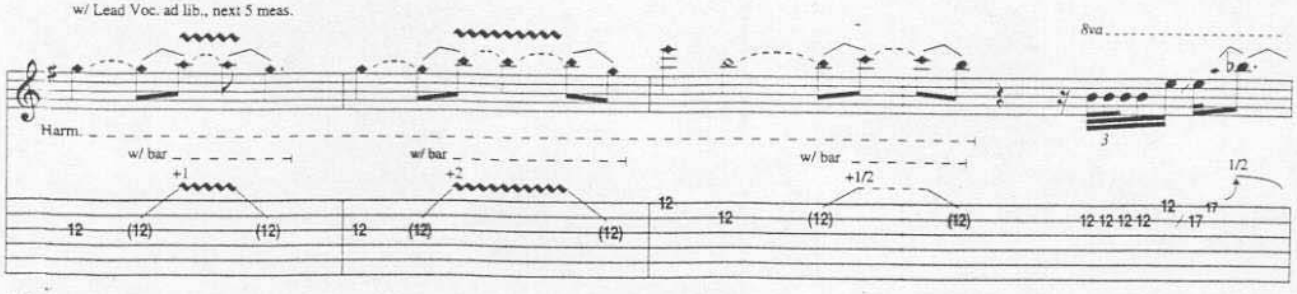
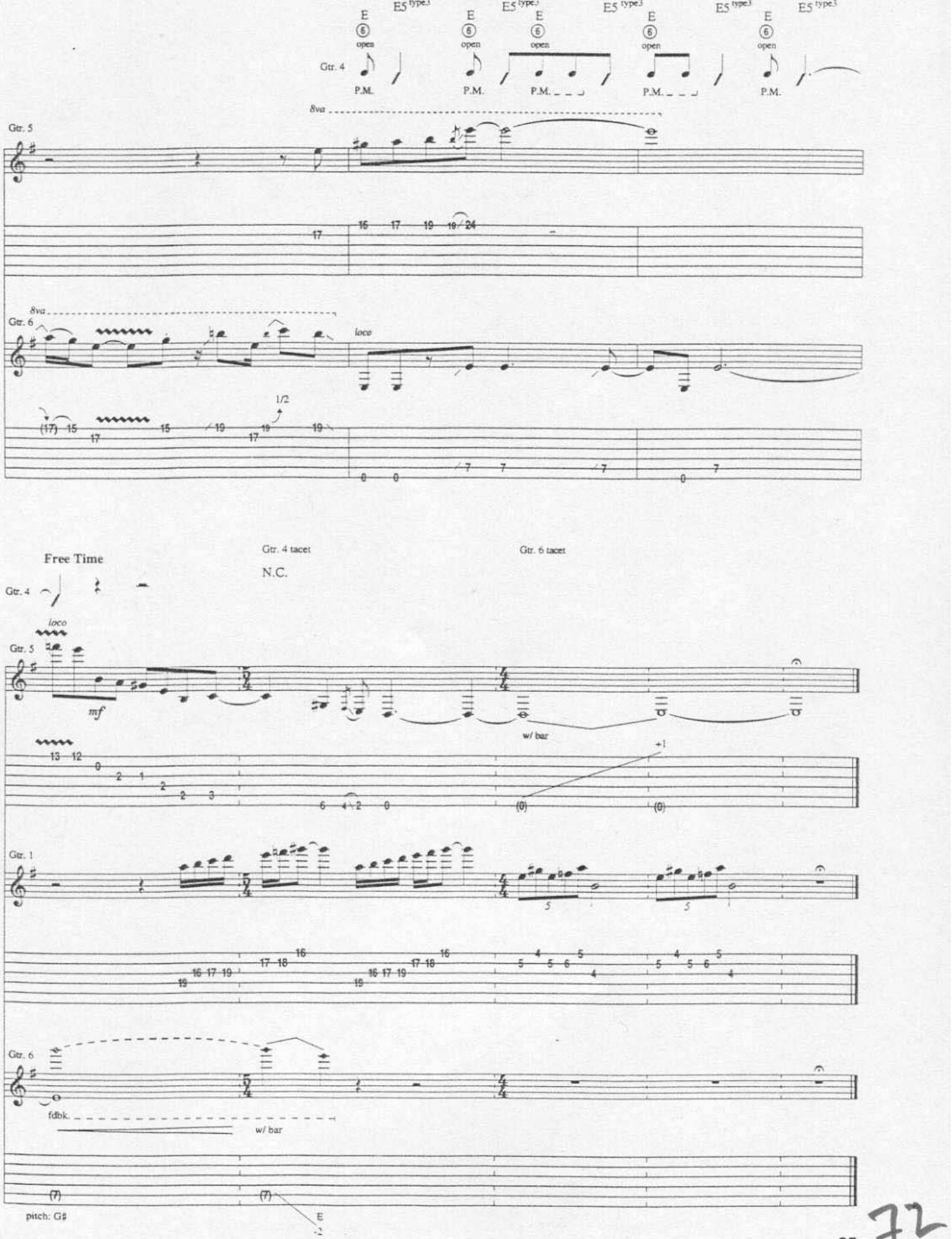
Gtr. 4: w/ Rhy. Fig. 4, 5 times
w/ Lead Voc. ad lib., next 6 meas.



71



* refers to both gtrs.



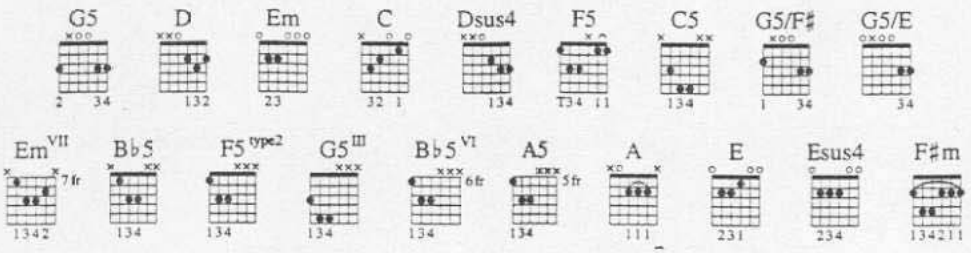


E5 type3
E
6
open
Gtr. 4
P.M.
8va
Gtr. 5
Gtr. 6
loco
1/2
Free Time
Gtr. 4 tacet
N.C.
Gtr. 6 tacet
mf
w/ bar
+1
Gtr. 1
fdbk.
w/ bar
pitch: G♯
E
-2

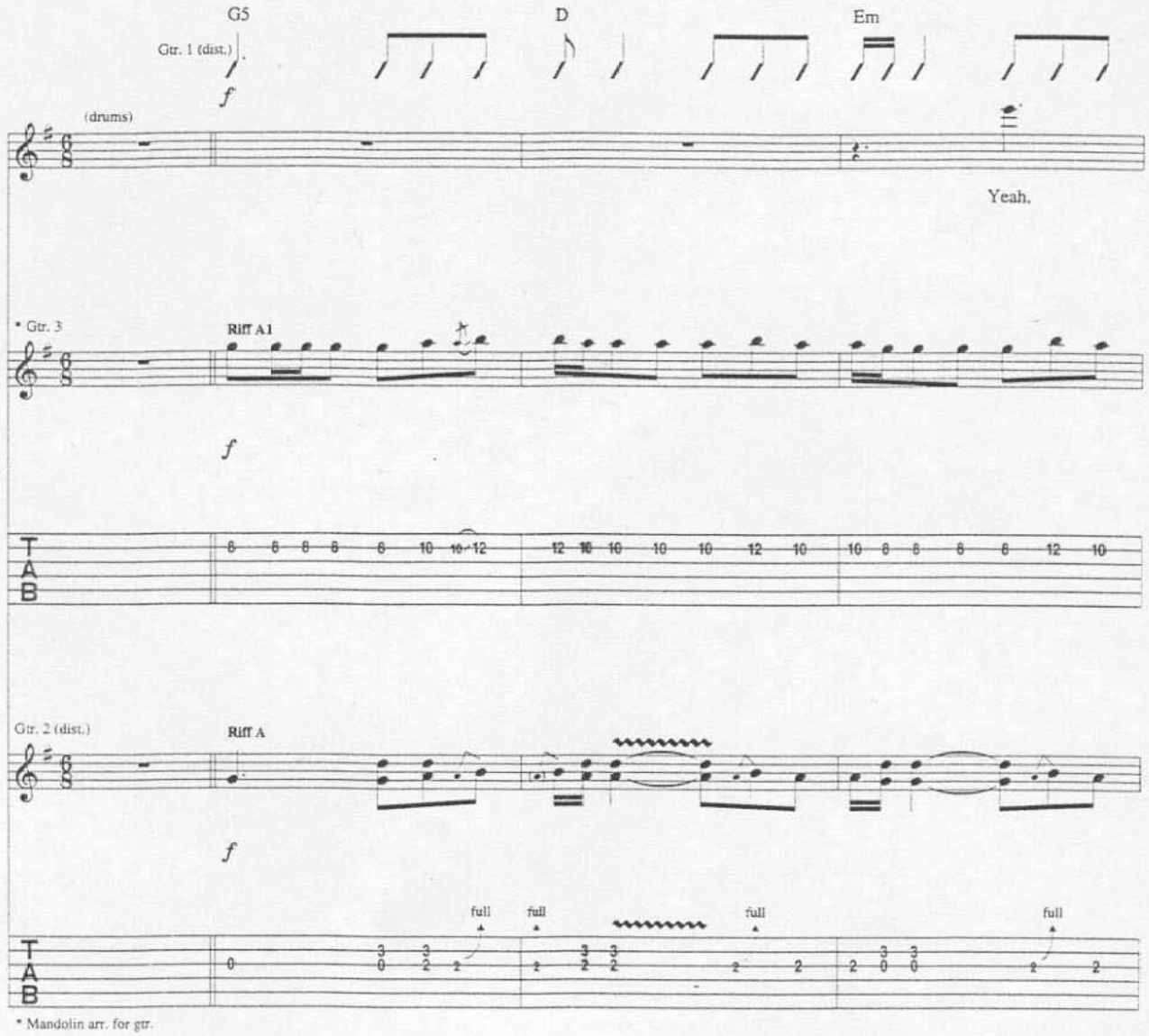
72

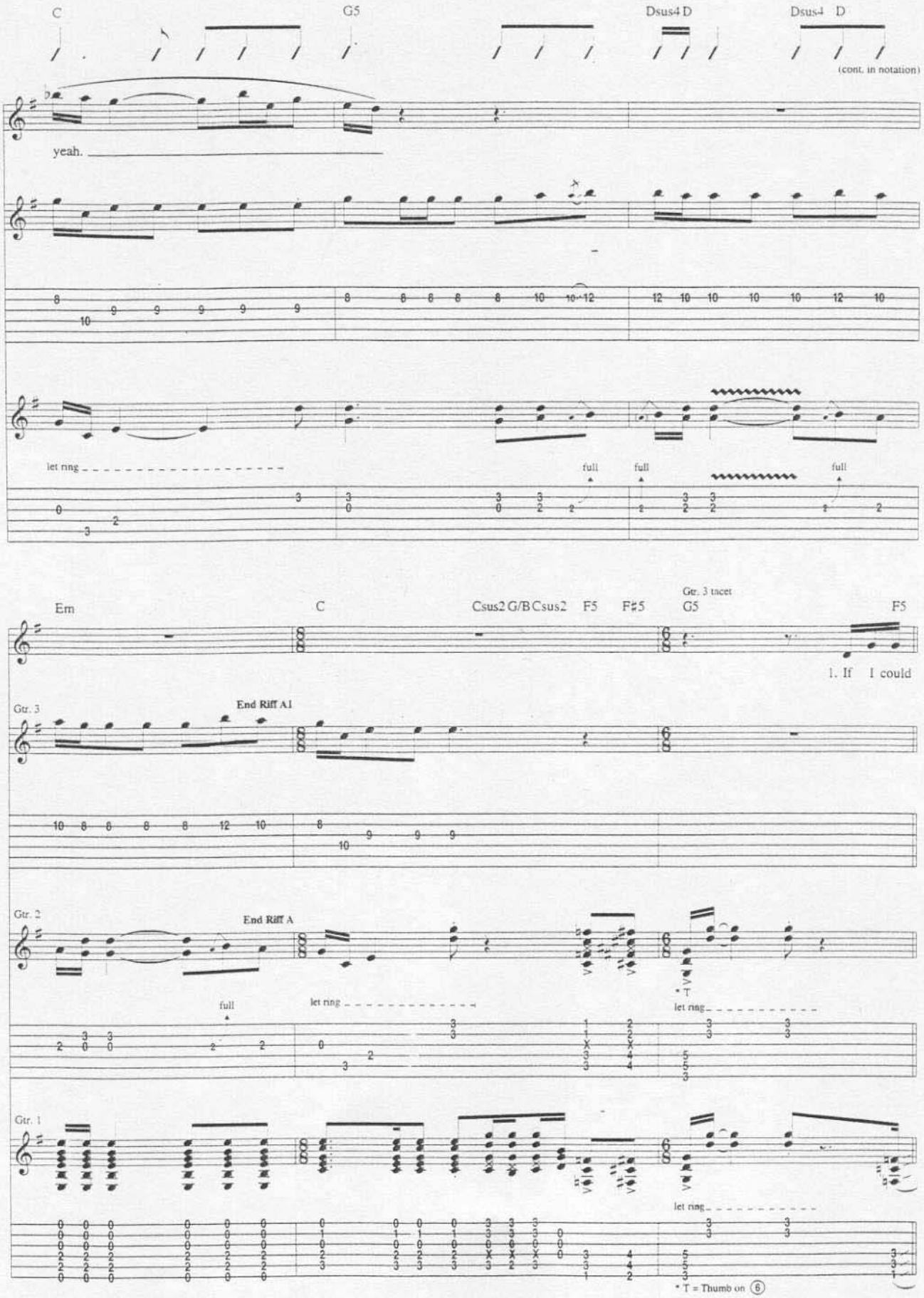
Full Circle

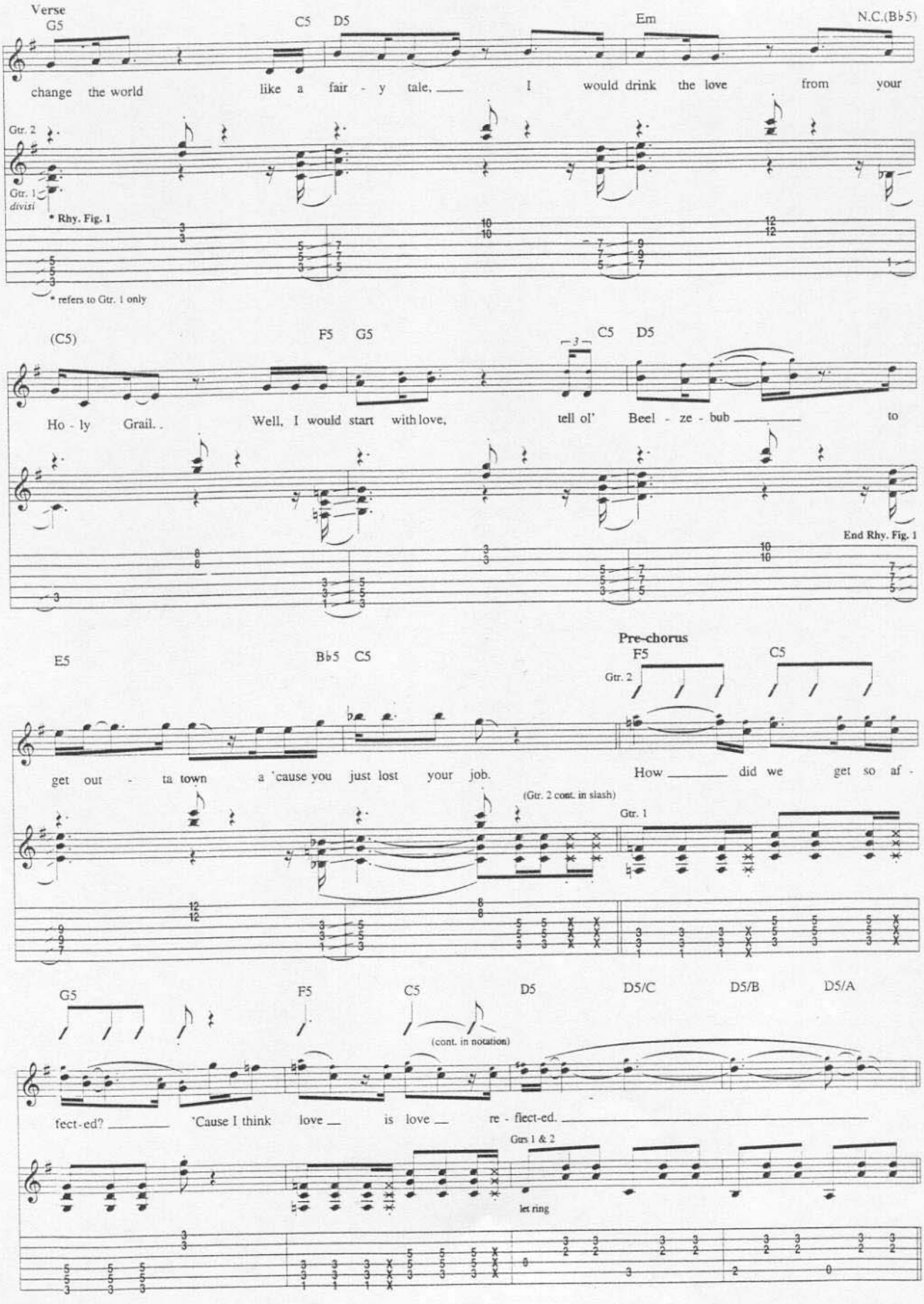
Words and Music by Steven Tyler and Taylor Rhodes



Intro

Slow Rock Ballad ♩. = 48

* Mandolin arr. for gtr.

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC. and T RHODES SONGS
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for T RHODES SONGS Controlled and Administered by
MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights Reserved International Copyright Secured Used by Permission

C
G5
Dsus4 D
Dsus4 D
(cont. in notation)
yeah.
let ring
full
full
full
Em
C
Csus2 G/B Csus2
F5
F♯5
Gtr. 3 tacet
G5
F5
1. If I could
Gtr. 3
End Riff A1
Gtr. 2
End Riff A
full
let ring
let ring
Gtr. 1
let ring
* T = Thumb on 6

83

Verse
G5
C5 D5
Em
N.C.(B♭5)
change the world like a fair - y tale, I would drink the love from your
Gtr. 2
Gtr. 1
divisi
* Rhy. Fig. 1
* refers to Gtr. 1 only
(C5)
F5 G5
C5 D5
Ho - ly Grail. Well, I would start with love, tell ol' Beel - ze - bub to
End Rhy. Fig. 1
E5
B♭5 C5
Pre-chorus
F5
C5
Gtr. 2
get out - ta town a 'cause you just lost your job. How did we get so af -
(Gtr. 2 cont. in slash)
Gtr. 1
G5
F5
C5
D5
D5/C
D5/B
D5/A
(cont. in notation)
fect-ed? 'Cause I think love is love re - flect-ed.
Gtrs 1 & 2
let ring

Chorus

Gtrs. 2 & 3: w/ Riffs A & A1, simile

G5 Dsus4 D Dsus4 D Em D C

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

Time, don't let it slip a-way. Raise yo' drink-in' glass; here's to yes-ter-day. In

G5 G5/F♯ G5/E Dsus4 D Dsus4 D Em D

(cont. in notation)

time, we're all gon - na trip a - way. Don't piss Heav - en off; we got

*Notes to right of slashes are bass arr. for gtr.

Gtr. 3: w/ Fill 1

C G5 Csus2 G/B Csus2 F5 F♯5 G5 F5

Hell to pay. Come full cir - cle. 2. And if there's a

Gtr. 2

let ring

Gtr. 1

let ring

Fill 1

Gtr. 3

74

Verse

Gtr. 1: w/ Rhy. Fig. 1

G5 C5 D5 Em N.C.(B♭5)

spell on you _ that I could take a - way, I would do the deed. _ Yeah, and

Gtr. 2

(C5) F5 G5 C5 D5

by the way, here's to Heav-en knows as the cir - cle goes. _____ It

15ma loco

fdbk.

* Barre (1) & (2) w/ index finger. pitch: B

Pre-Chorus

Em^VII C5 F5 C5

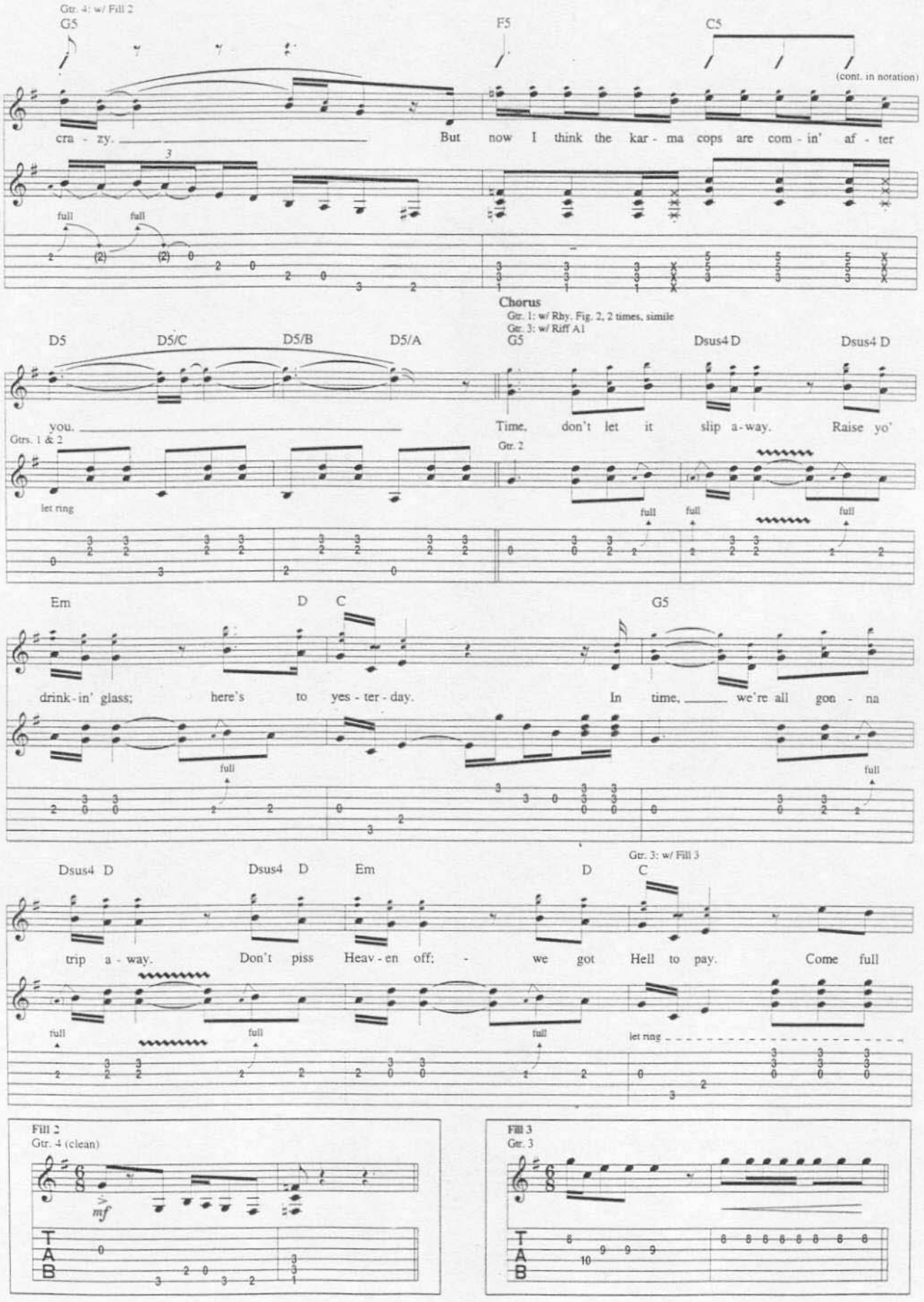
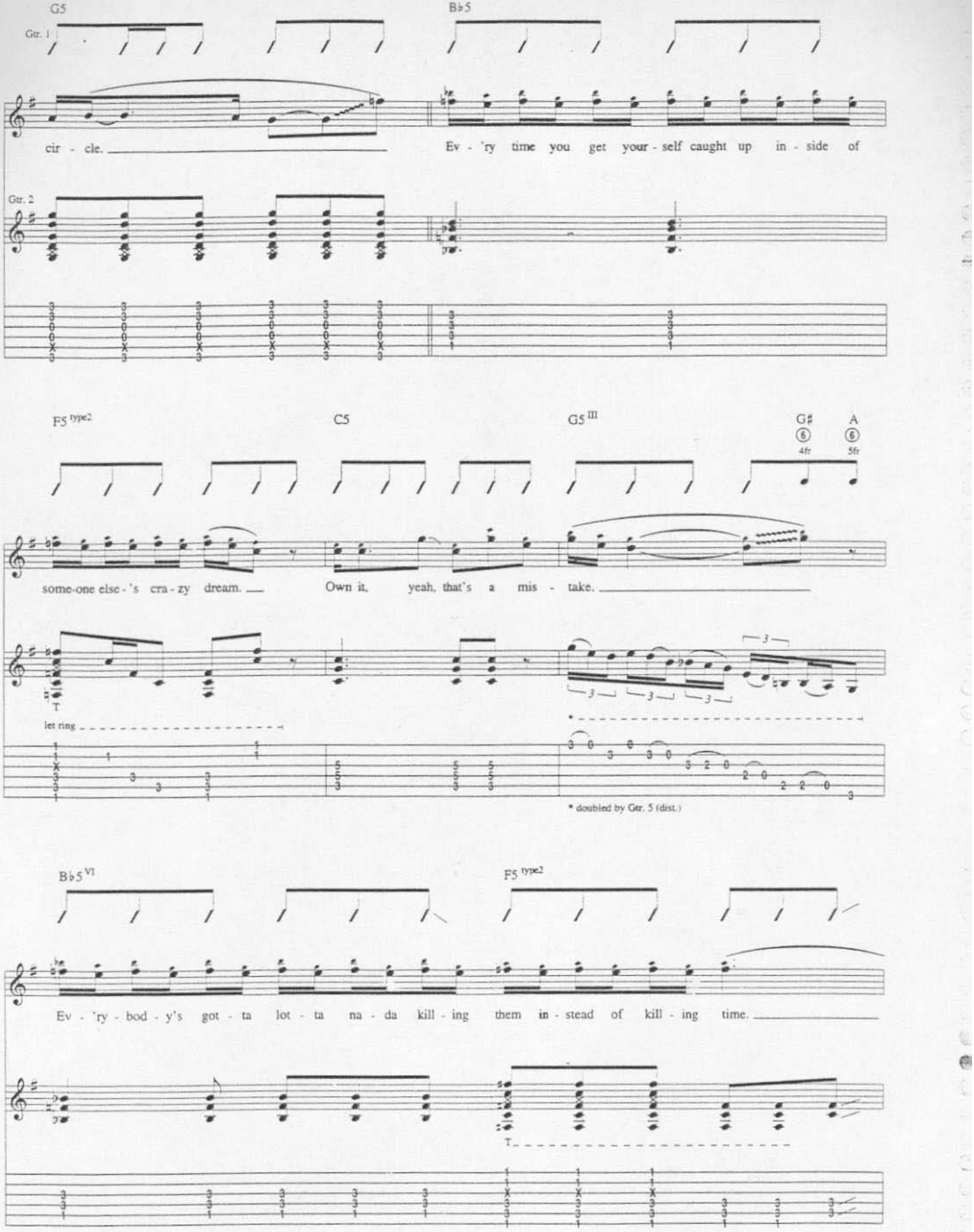
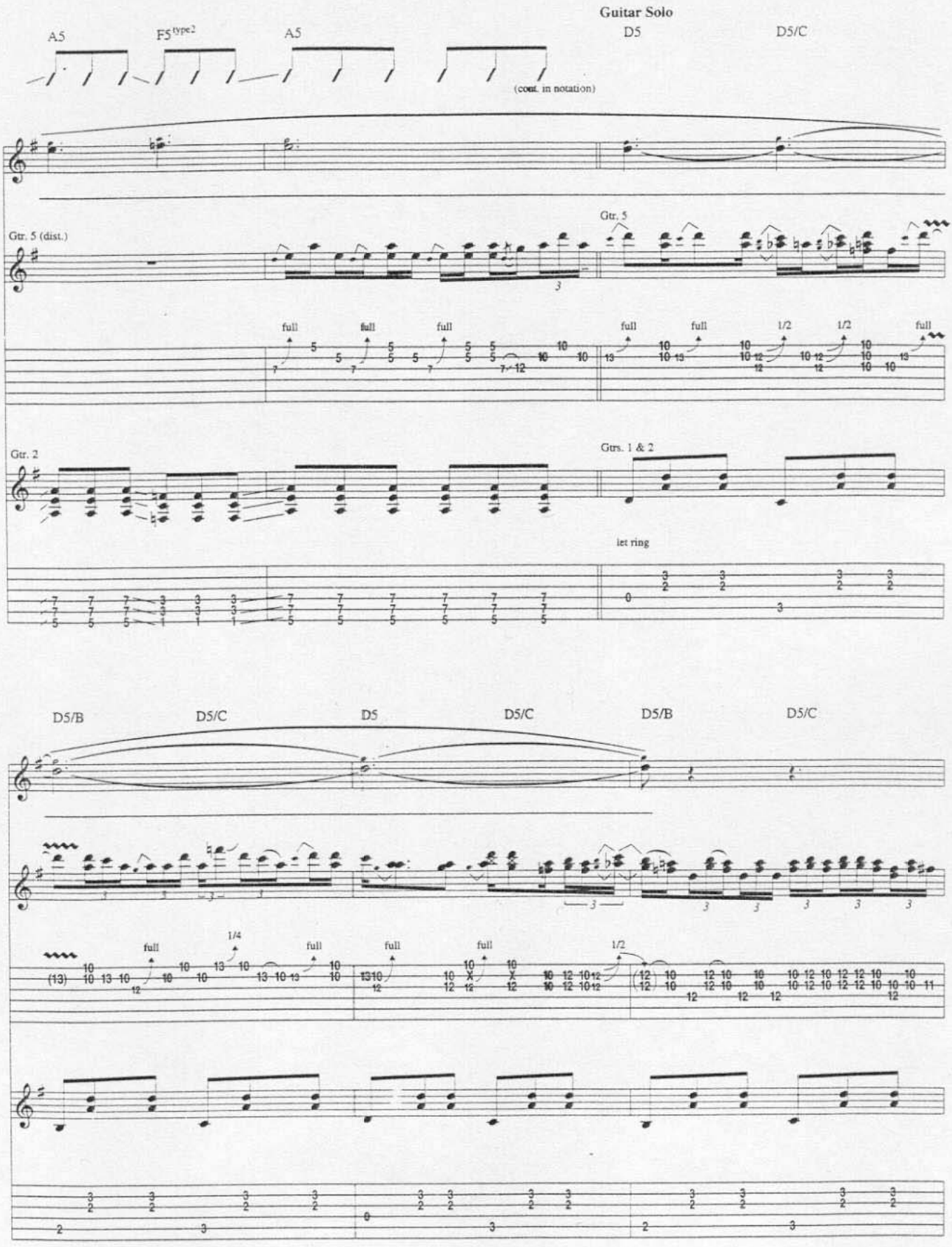
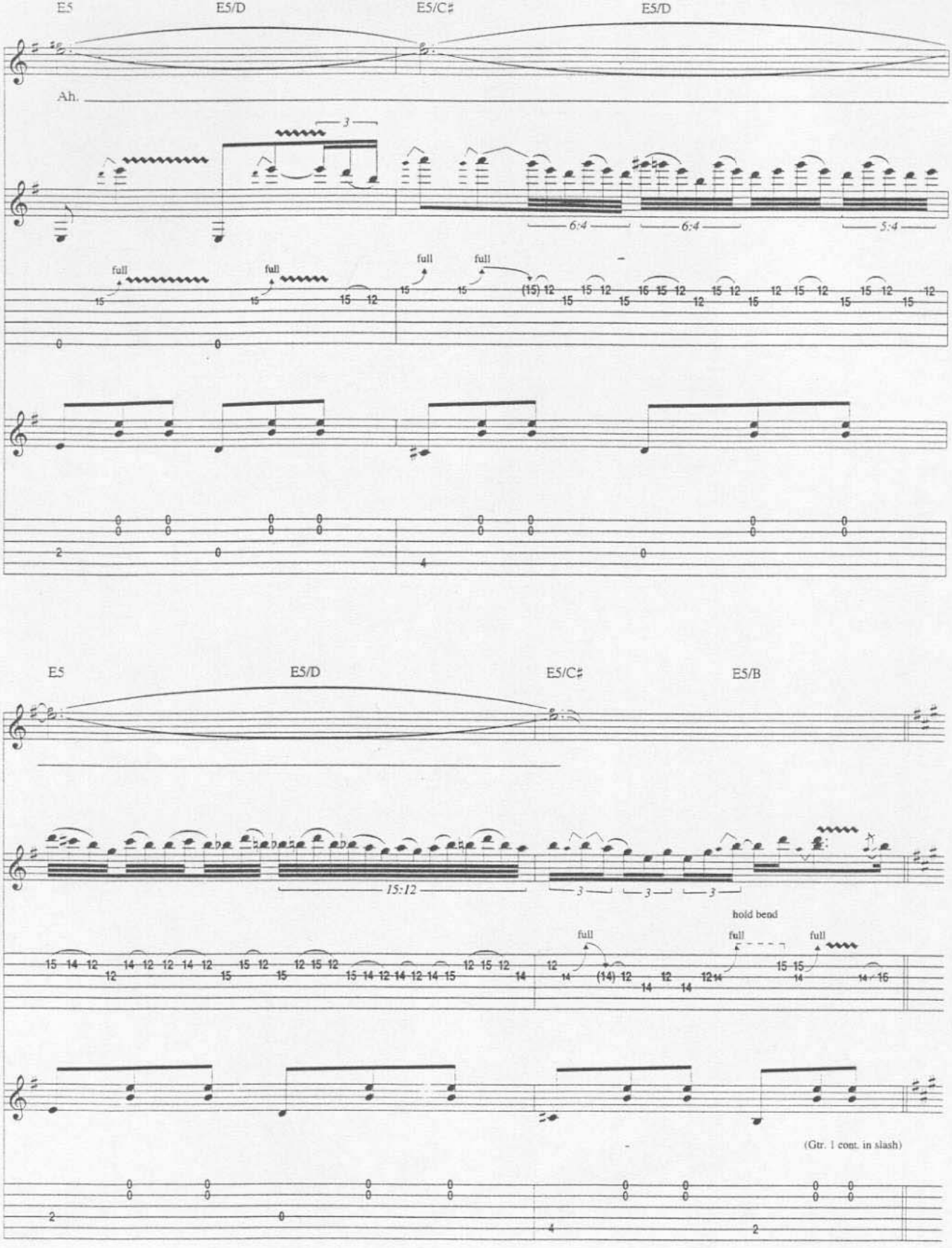
Gtr. 1 Gtr. 2

(cont. in notation)

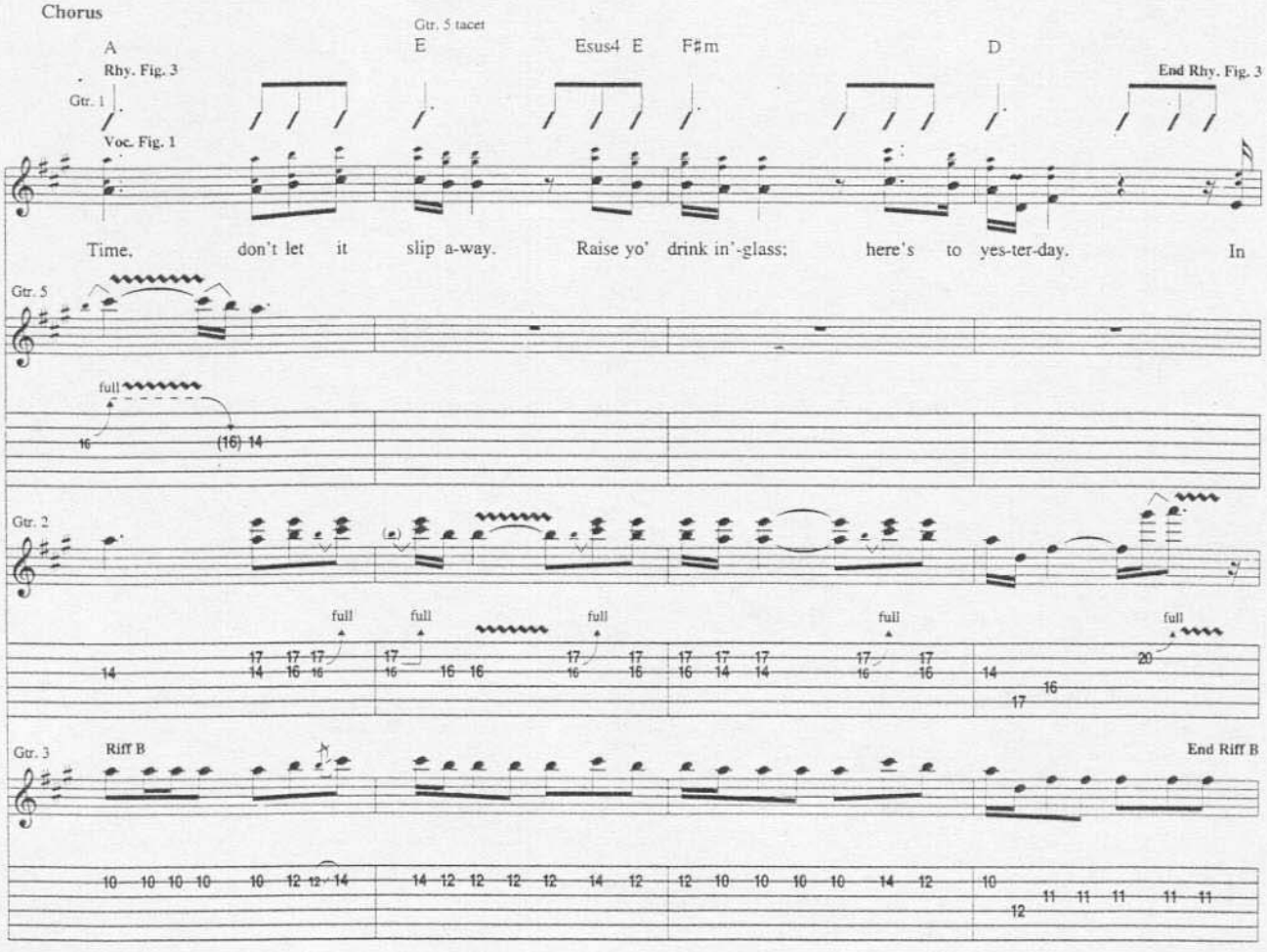
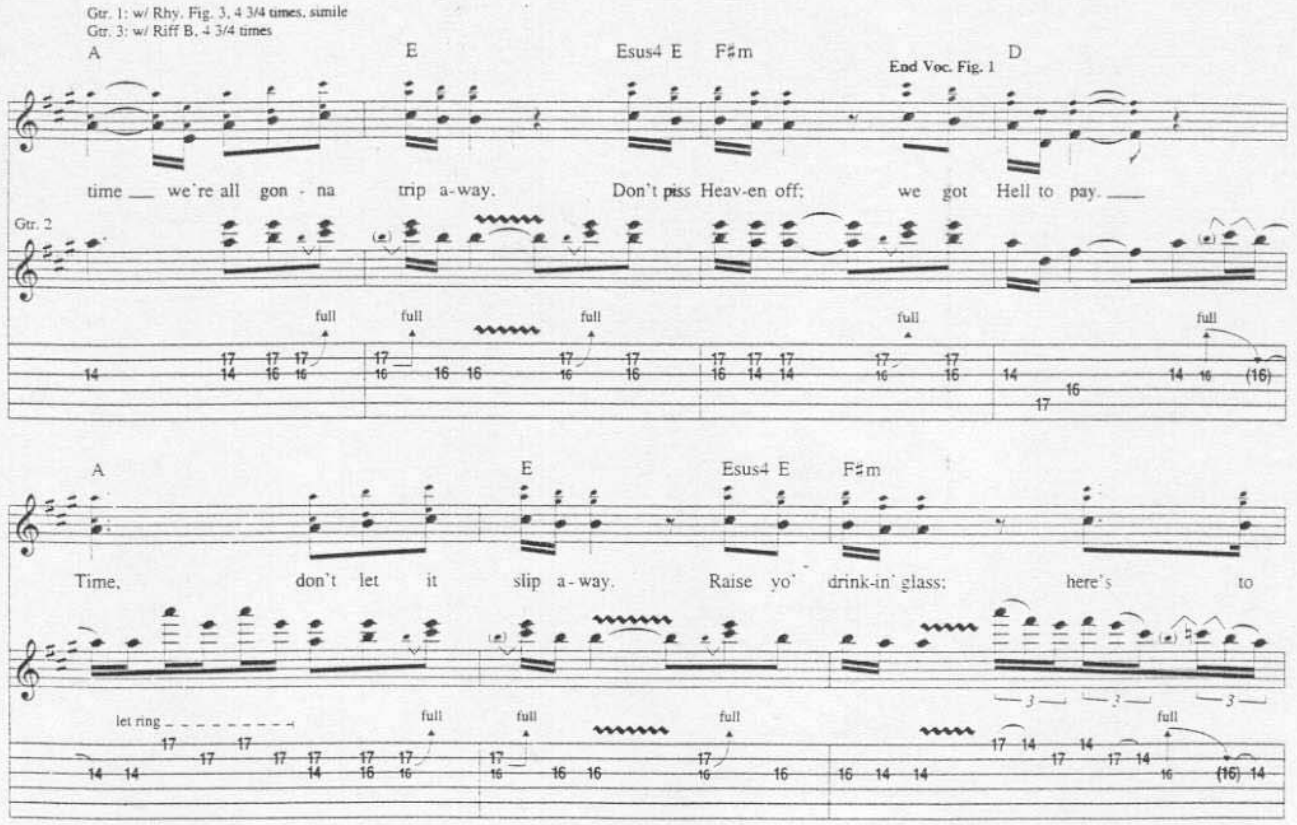
ain't right. I'm up - tight. Yeah, and get off my toes. I used to think that ev - 'ry lit - tle thing I did was

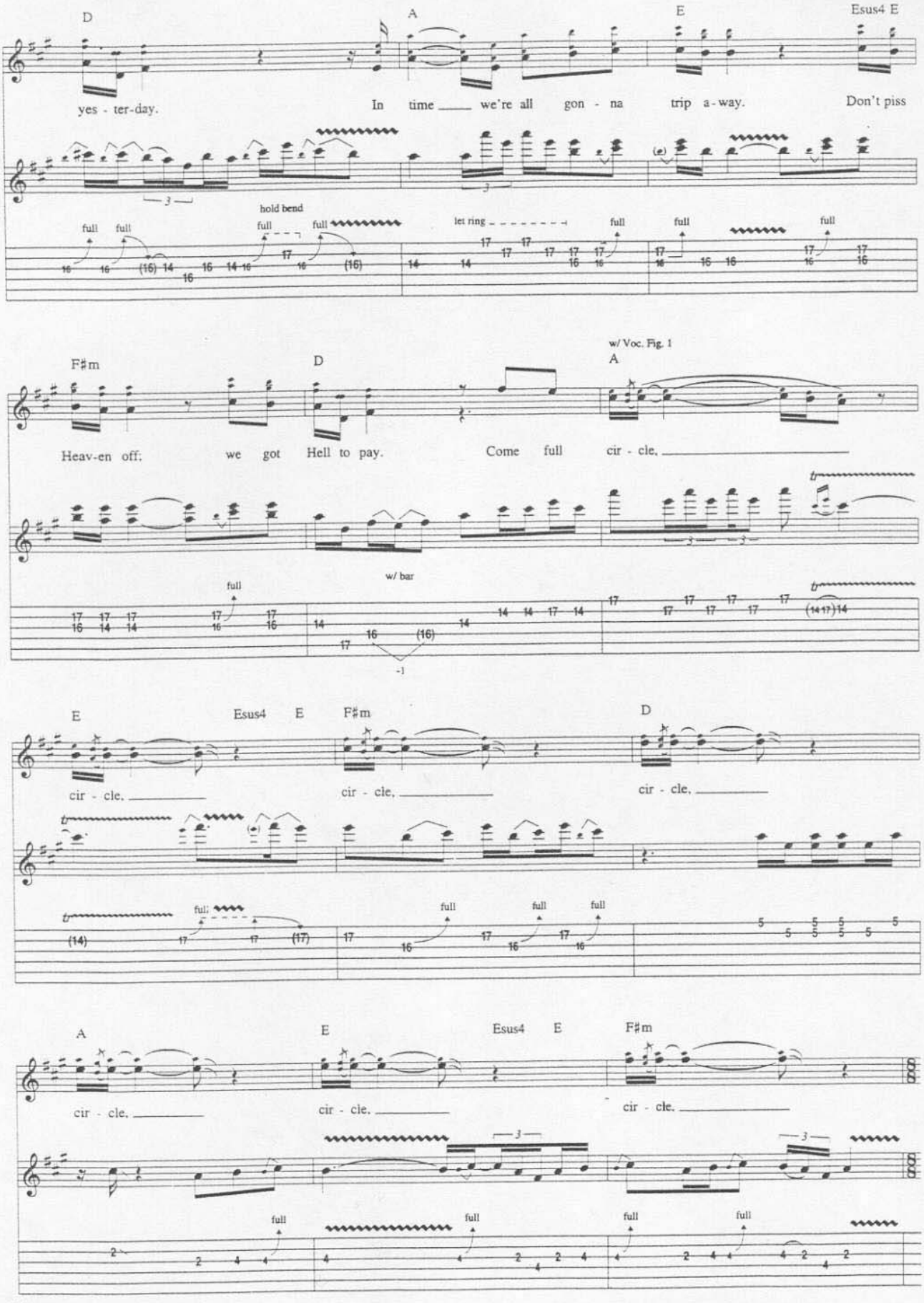
Gtr. 2 Gtr. 1

(cont. in slash)

let ring

Gtr. 4: w/ Fill 2
G5
F5
C5
(cont. in notation)
cra - zy.
But now I think the kar - ma cops are com - in' af - ter
full
full
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 3: w/ Riff A1
D5
D5/C
D5/B
D5/A
G5
Dsus4 D
Dsus4 D
you.
Time, don't let it slip a-way. Raise yo'
Gtrs. 1 & 2
let ring
Gtr. 2
full
full
full
Em
D
C
G5
drink-in' glass; here's to yes - ter - day.
In time, we're all gon - na
full
full
Dsus4 D
Dsus4 D
Em
D
C
Gtr. 3: w/ Fill 3
trip a - way.
Don't piss Heav - en off; - we got Hell to pay.
Come full
full
full
full
let ring
Fill 2
Gtr. 4 (clean)
mf
Fill 3
Gtr. 3

G5
B♭5
Gtr. 1
cir - cle.
Ev - 'ry time you get your - self caught up in - side of
Gtr. 2
F5 type2
C5
G5 III
G♯
A
4fr
5fr
some-one else - 's cra - zy dream.
Own it, yeah, that's a mis - take.
T
let ring
* doubled by Gtr. 5 (dist.)
B♭5 VI
F5 type2
Ev - 'ry - bod - y's got - ta lot - ta na - da kill - ing them in - stead of kill - ing time.
T

Guitar Solo
A5
F5 type2
A5
D5
D5/C
(cont. in notation)
Gtr. 5 (dist.)
Gtr. 5
full
full
full
full
full
1/2
1/2
full
Gtr. 2
Gtrs. 1 & 2
let ring
D5/B
D5/C
D5
D5/C
D5/B
D5/C
full
1/4
full
full
full
1/2

E5
E5/D
E5/C♯
E5/D
Ah.
3
6:4
6:4
5:4
full
full
full
full
(15)
E5
E5/D
E5/C♯
E5/B
15:12
3
3
3
hold bend
full
full
full
(14)
(Gtr. 1 cont. in slash)

Chorus


Gtr. 5 tacet
A
E
Esus4 E
F♯m
D
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
Voc. Fig. 1
Time, don't let it slip a-way. Raise yo' drink in'-glass: here's to yes-ter-day. In
Gtr. 5
full
Gtr. 2
Gtr. 3
Riff B
End Riff B

Gtr. 1: w/ Rhy. Fig. 3, 4 3/4 times, simile
Gtr. 3: w/ Riff B, 4 3/4 times
A
E
Esus4 E
F♯m
End Voc. Fig. 1
D
time we're all gon - na trip a-way. Don't piss Heav-en off; we got Hell to pay.
Gtr. 2
full
A
E
Esus4 E
F♯m
Time, don't let it slip a-way. Raise yo' drink-in' glass: here's to
let ring
full

97

D
A
E
Esus4 E
yes - ter-day.
In time ___ we're all gon - na trip a-way.
Don't piss
hold bend
full
full
full
full
let ring
full
full
full
F♯m
D
w/ Voc. Fig. 1
A
Heav-en off:
we got Hell to pay.
Come full cir - cle, ___
w/ bar
full
E
Esus4 E
F♯m
D
cir - cle, ___
cir - cle, ___
cir - cle, ___
full
full
full
full
A
E
Esus4 E
F♯m
cir - cle, ___
cir - cle, ___
cir - cle, ___
full
full
full
full

Gtr. 3: w/ Fill 4

D A/C♯ Dsus2 Dsus2 G5 G♯5 A5 A Dsus2 A/C♯ Dsus2 G5 G♯5 A5 A Dsus2 A/C♯ Dsus2 G5 G♯5 A

cir - cle.
(Hell to pay.)

Gtr. 2

full full let ring let ring let ring

Gtr. 1

let ring let ring let ring fdbk.

pitch: G♯

Outro
Free Time

Band tacet

F♯m D A E

Time, don't let it slip a-way. Raise your drink - in' glass; here's to yes - ter-day. In

* Gtr. 6

p w/ fingers

* Accordion arr. for gtr.

A D A E A

time, we're all gon - na trip a-way. Don't piss Heav-en off or we got Hell to pay.

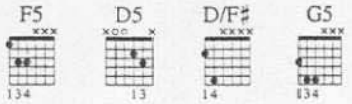
rit. *rit.*

Fill 4
Gtr. 3

78

Something's Gotta Give

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen



*Gtrs. 2 & 3: Open G Tuning:
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Intro
Free Time

Gtr. 1 (dist.), w/ pick scrapes
w/ Lead Voc. ad lib.

(approx. 10 seconds)

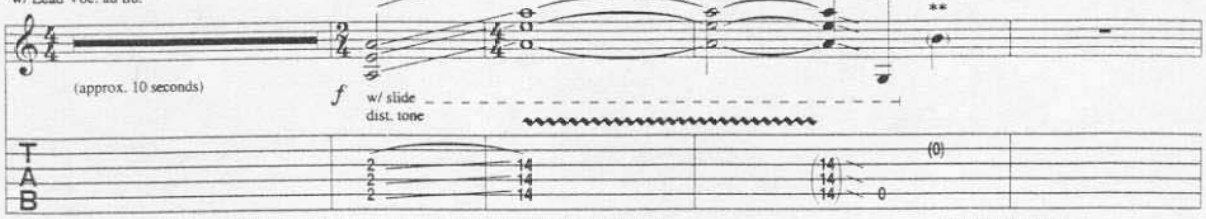
Fast Rock ♩ = 176

A5
Gtrs. 2 & 3

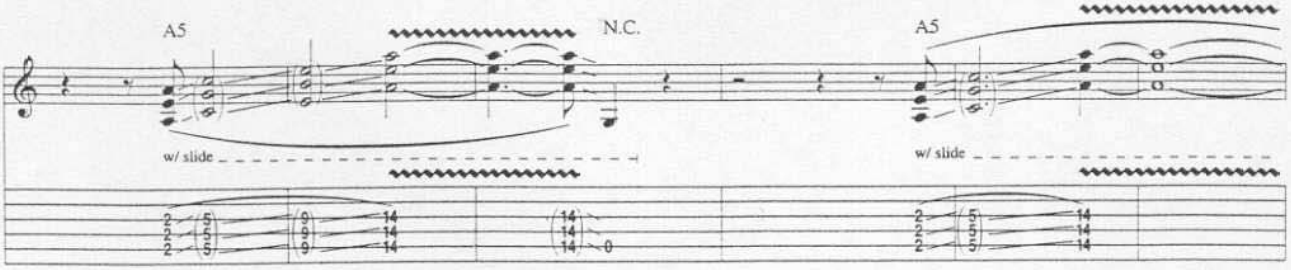
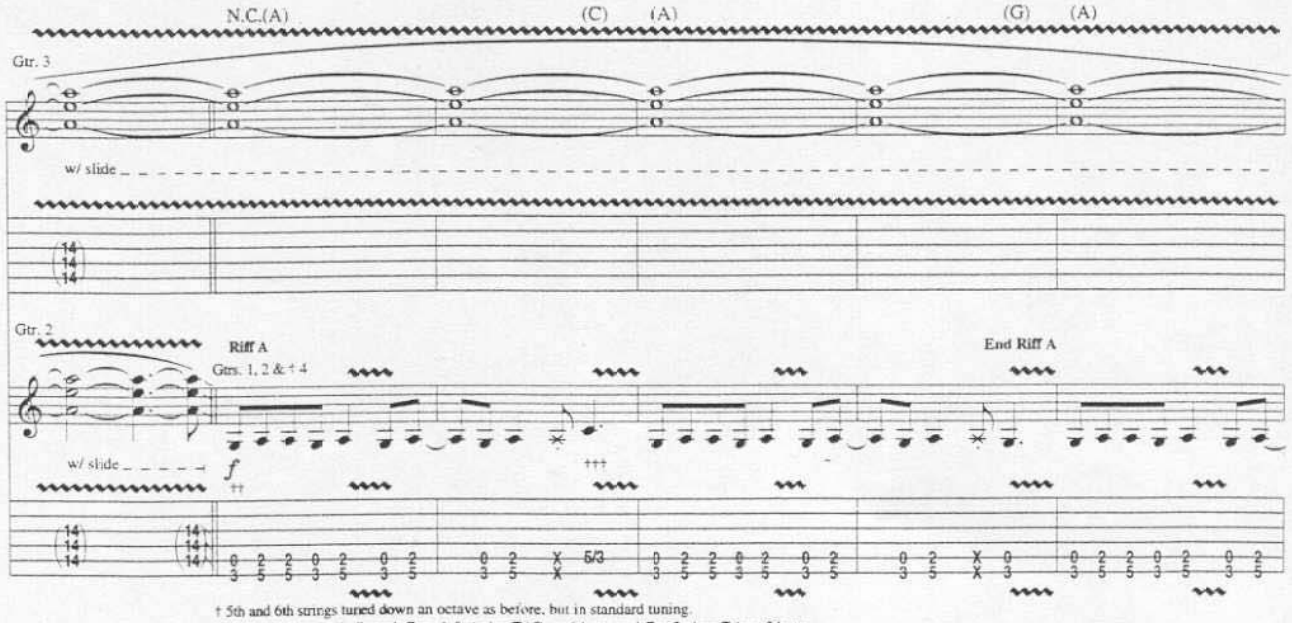
N.C.

**

f w/ slide
dist. tone



* 5th and 6th strings tuned down an octave lower than normal. (Heavy gauge strings are recommended.)
All notes played by Gtrs. 2 & 3 on these strings sound an octave lower than written.

** Note in parentheses played by Gtr. 3 only.



† 5th and 6th strings tuned down an octave as before, but in standard tuning.
†† Unless otherwise indicated, Gtrs. 1 & 4 play TAB on 6th str. and Gtr. 2 plays Tab on 5th str.
††† Gtr. 2 to left of slash.

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., EMI VIRGIN SONGS, INC. and PEARL WHITE MUSIC
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for PEARL WHITE MUSIC Controlled and Administered by EMI VIRGIN SONGS, INC.
All Rights Reserved International Copyright Secured Used by Permission

Verse

Gtr. 3 tacet

(C) (A) (G) (G♯) N.C.(A) C5

1. Cy - ber - ot - ic

Gtr. 3

w/ slide

Gtr. 2

w/ slide

Rhy. Fig. 1

P.M.

Gtrs. 1 & 4

Riff B

End Riff B

Gtrs. 1 & 4: w/ Riff B, 3 times

N.C.(A) G5 N.C.(A) C5 N.C.(A)

head ex - plode. In - for - ma - tion o - ver -

Gtr. 2

P.M. P.M. P.M.

79

Gtr. 3: w/ Fill 1

G5 F5 D5

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

load. And I just can't take an - y - more..

Gtr. 2 End Rhy. Fig. 1

w/ slide

Gtrs. 1 & 4: w/ Riff A

N.C.(A) (C) (A) (G)

And

Gtr. 2

w/ slide

Gtr. 1: w/ Rhy. Fill 1, simile

F5 D5

I'm gon - na break. Some-thing's got - ta

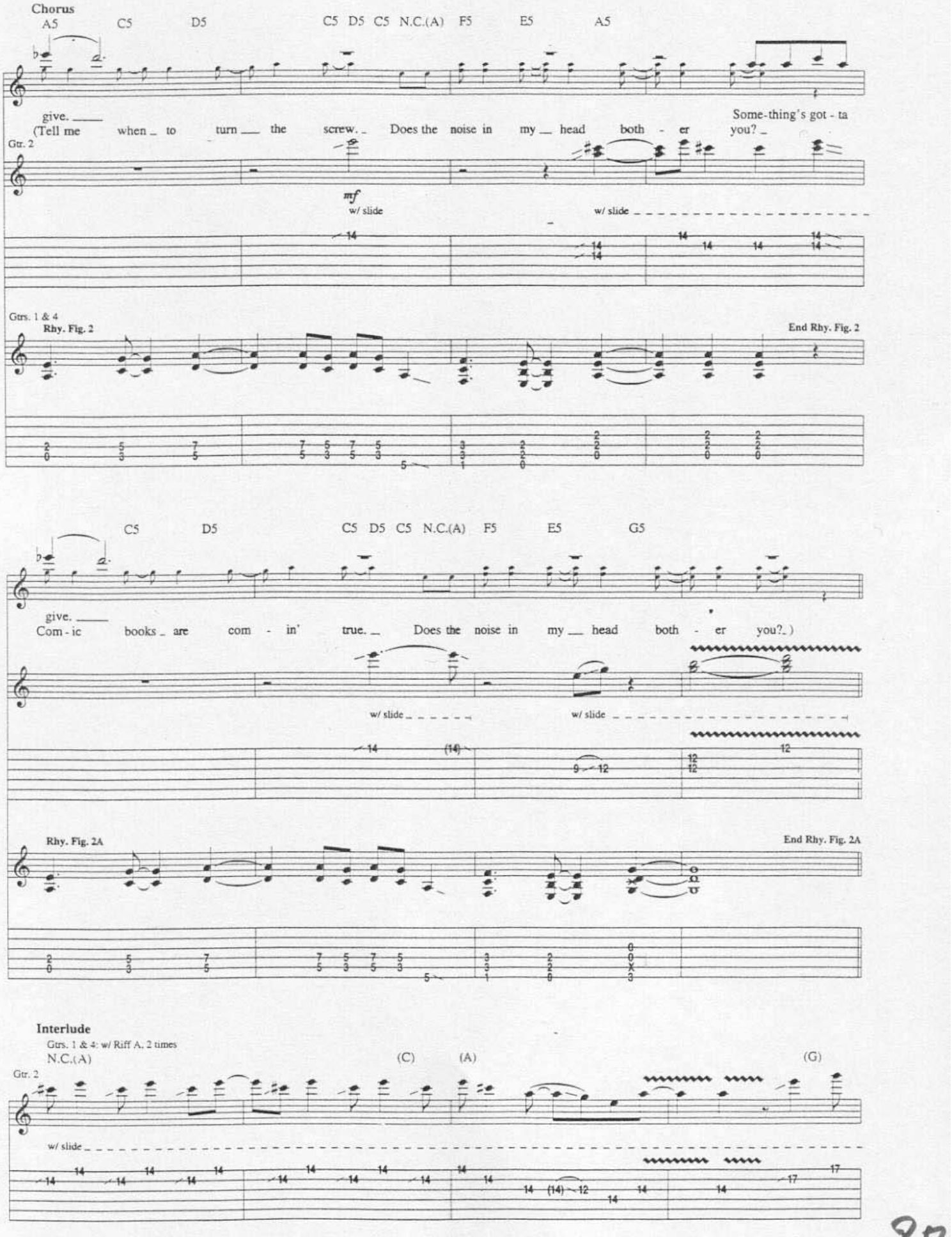
Gtr. 2

w/ slide

* Lead Voc. doubled an octave lower, next 6 meas.

Fill 1

Gtr. 3

w/ slide

Chorus
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5
give. (Tell me when to turn the screw. Does the noise in my head both - er Some-thing's got - ta you?
Gtr. 2
mf
w/ slide
w/ slide
Gtrs. 1 & 4
Rhy. Fig. 2
End Rhy. Fig. 2
C5 D5 C5 D5 C5 N.C.(A) F5 E5 G5
give. Com - ic books are com - in' true. Does the noise in my head both - er you?)
w/ slide
w/ slide
Rhy. Fig. 2A
End Rhy. Fig. 2A
Interlude
Gtrs. 1 & 4: w/ Riff A, 2 times
N.C.(A) (C) (A) (G)
Gtr. 2
w/ slide

80

Gtr. 3: w/ Fill 2

(A) (C) (A) (G)

w/ slide

* Slide positioned halfway between 16th & 17th frets.

Verse

Gtrs. 1 & 4: w/ Riff B, 4 times
Gtr. 2: w/ Rhy. Fig. 1, simile

N.C.(A) C5 N.C.(A) G5 N.C.(A) C5 N.C.(A)

2. Di - ger - ot - ic mass ap - peal. Feels like flesh but tastes un -

Gtr. 1: w/ Rhy. Fill 1, simile

G5 F5 D5

real. And I'm gon - na break. Some - thing's got - ta

Chorus

** Lead Voc. doubled an octave lower, next 14 meas.

Gtrs. 1 & 4: w/ Rhy. Fig. 2, 3 times
Gtr. 3: w/ Fill 3, 2nd time

A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5

give
(Tell me when to turn the screw. Does the noise in my head both - er Some - thing's got - ta you?

Gtr. 2

simile on repeat

w/ slide

C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5

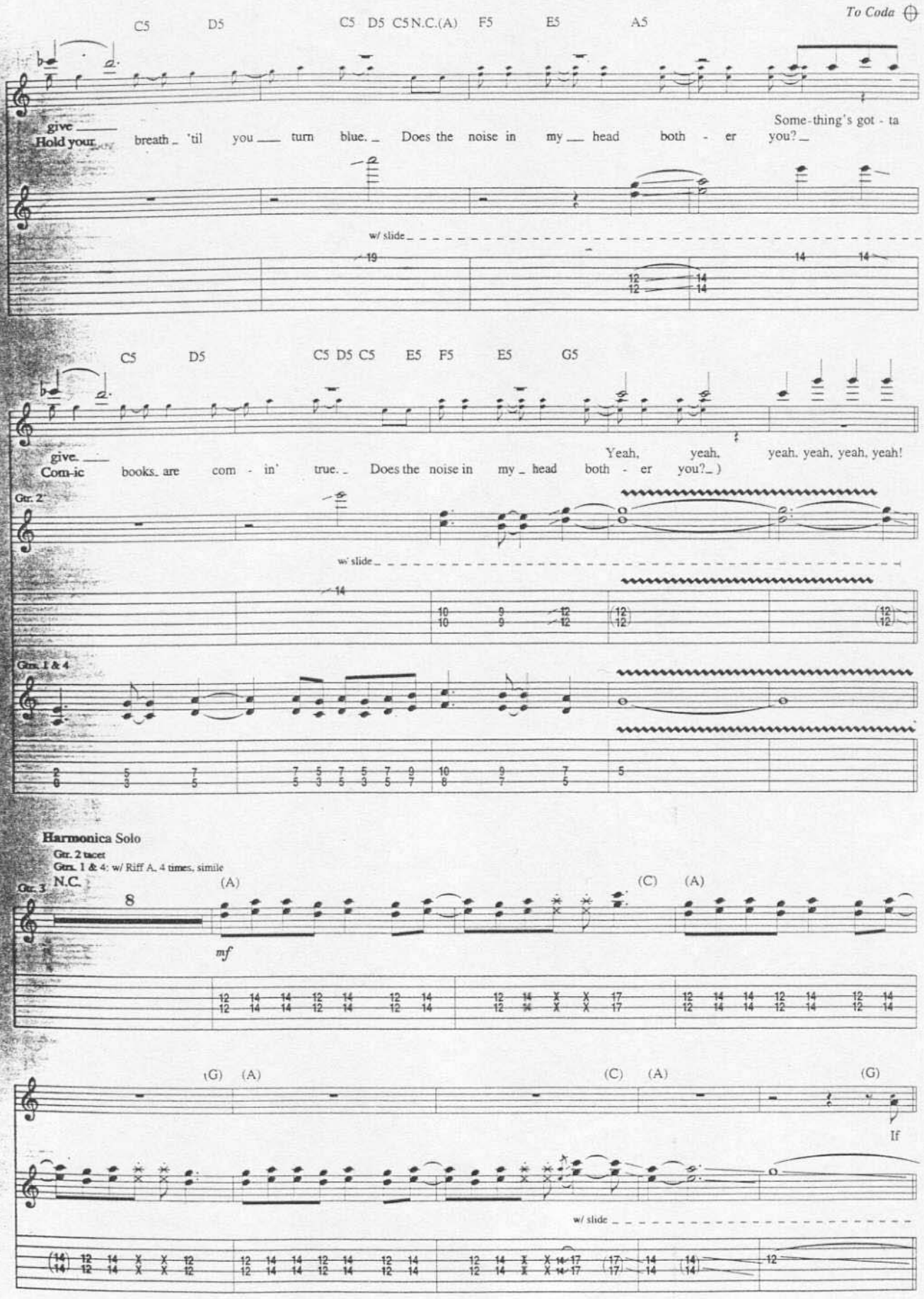
give.
Don't you like it? Tell me true. Does the noise in my head both - er Some - thing's got - ta you.

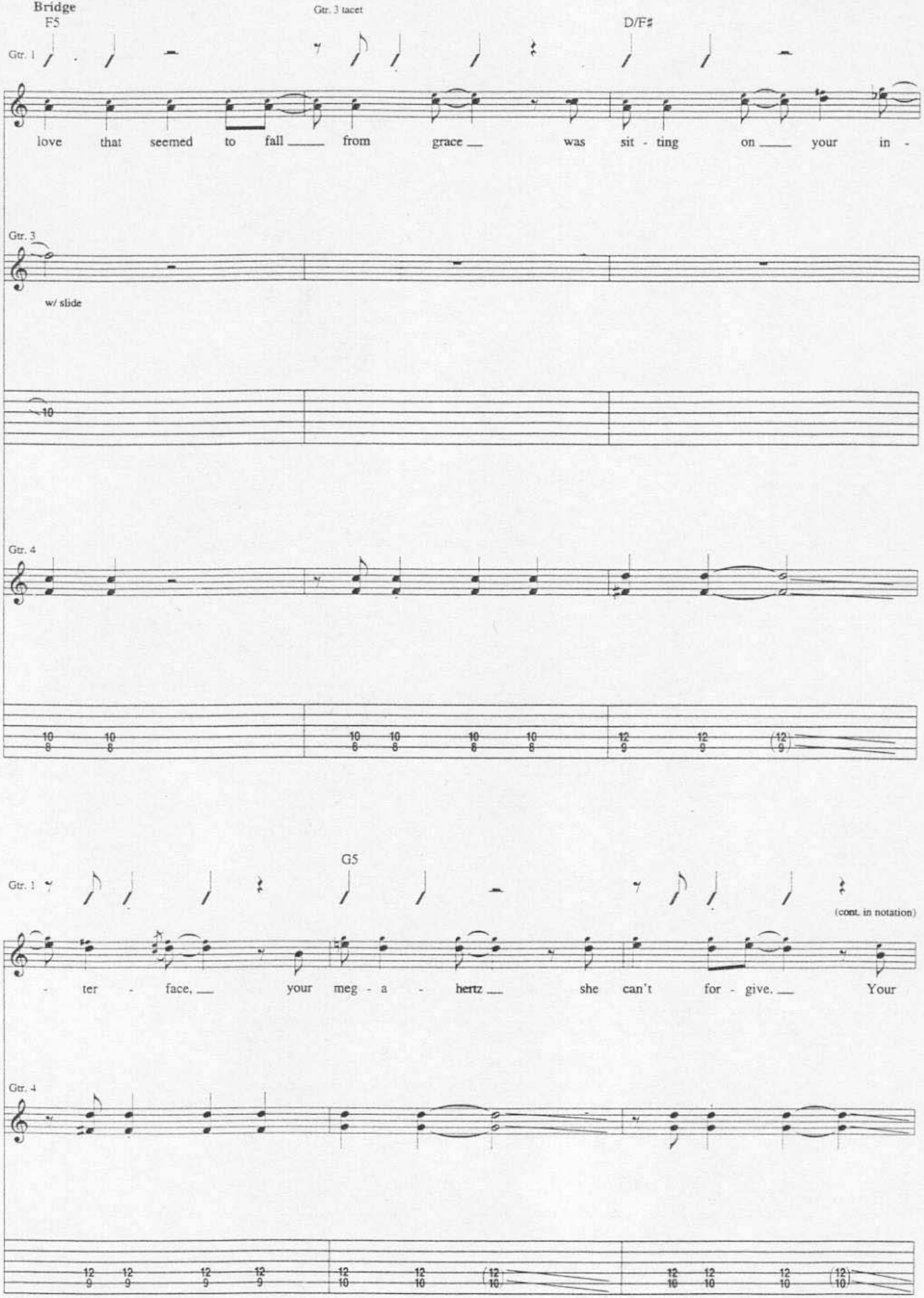
w/ slide

Fill 2
Gtr. 3

w/ slide

Fill 3
Gtr. 3


To Coda
C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5
give
Hold your breath 'til you turn blue. Does the noise in my head both - er you?
Some-thing's got - ta
w/ slide
C5 D5 C5 D5 C5 E5 F5 E5 G5
give
Com-ic books are com - in' true. Does the noise in my head both - er you?)
Yeah, yeah, yeah, yeah, yeah, yeah!
Gtr. 2
w/ slide
Gtrs. 1 & 4
Harmonica Solo
Gtr. 2 tacet
Gtrs. 1 & 4: w/ Riff A, 4 times, simile
Gtr. 3
N.C.
(A)
(C)
(A)
mf
(G)
(A)
(C)
(A)
(G)
If
w/ slide

81

Bridge
F5
Gtr. 3 tacet
D/F♯
Gtr. 1
love that seemed to fall from grace was sit - ting on your in -
Gtr. 3
w/ slide
10
Gtr. 4
10 8 10 8 10 8 10 8 10 8 12 9 12 9 (12) 9
G5
Gtr. 1
(cont. in notation)
- ter - face, your meg - a - hertz she can't for - give. Your
Gtr. 4
12 9 12 9 12 9 12 9 12 10 12 10 (12) 10 12 10 12 10 12 10 (12) 10

D.S. al Coda

E5

love, it died be - fore you ev - er lived. Some-thing's got - ta

Gtr. 4

w/ slide

Gtr. 1

* vib. while sliding

** Lead Voc. doubled an octave lower till end.

Coda

Gtrs. 1 & 4: w/ Rhy. Fig. 2A

A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 G5

give. Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Com - ic books are com - in' true. Does the noise in my head both -

Gtr. 2

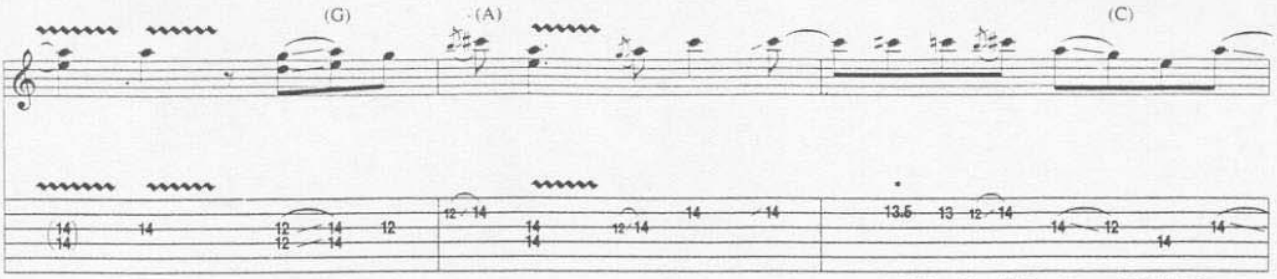
Outro-Guitar Solo

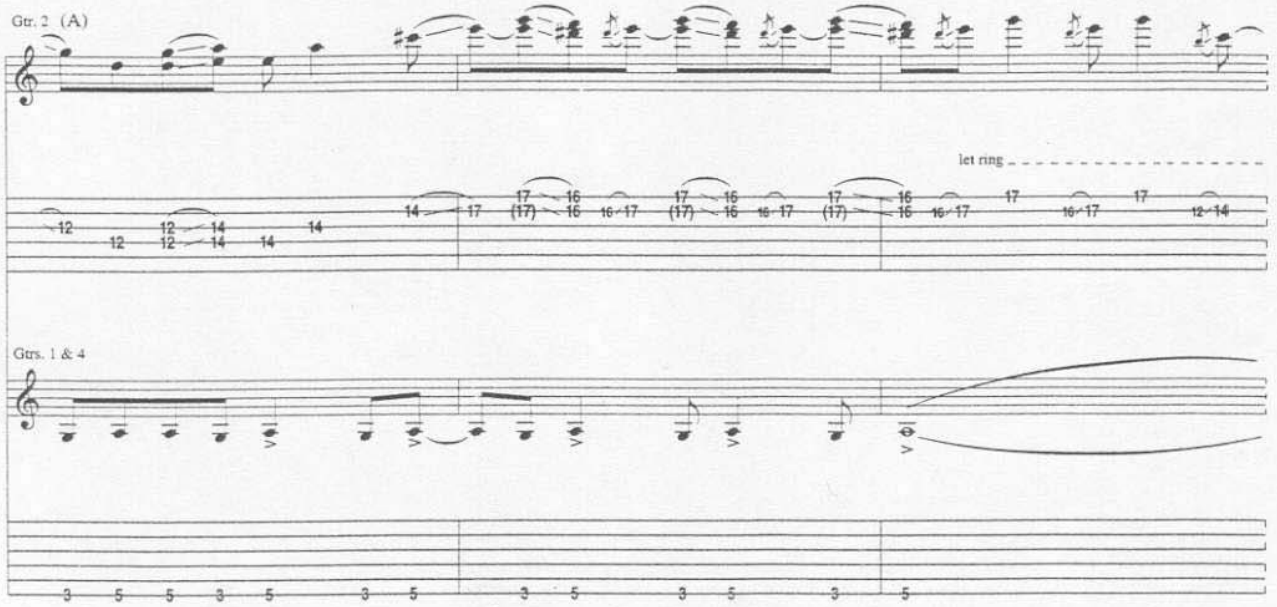
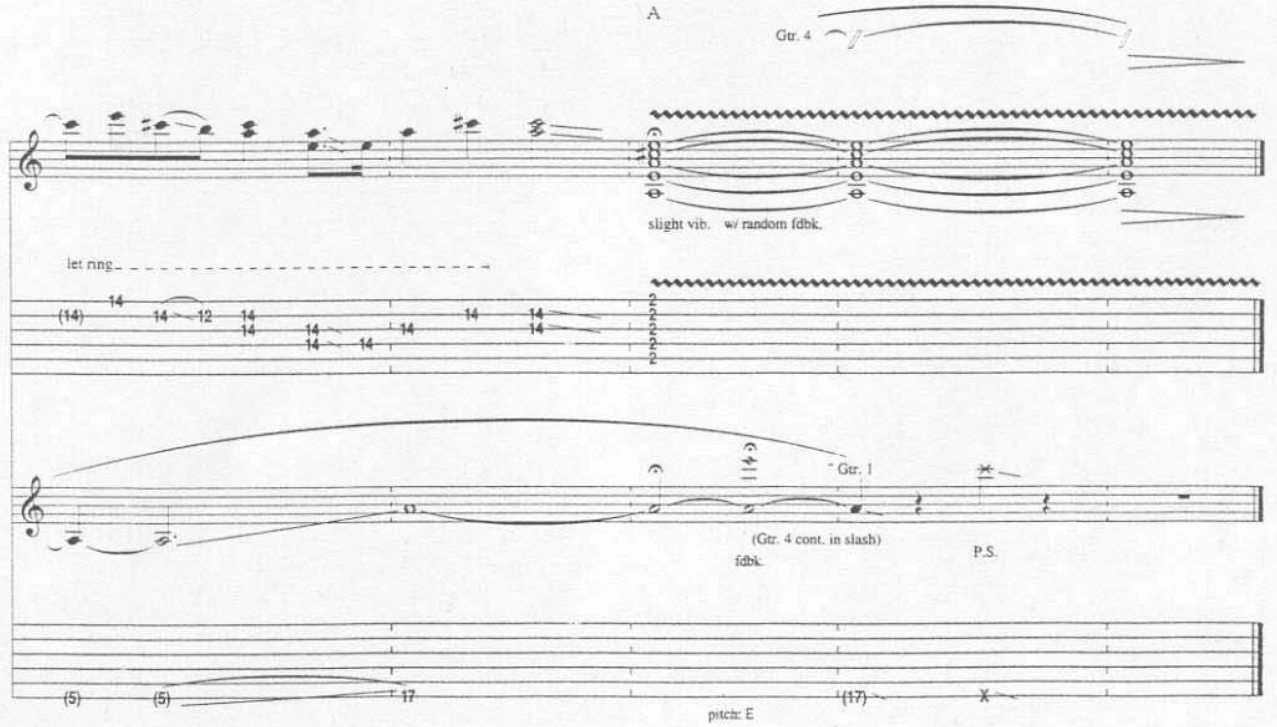
Gtrs. 1 & 4: w/ Riff A, 1 1/2 times

N.C.(A) (C) (A)

- er you?)

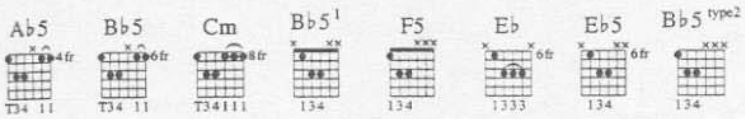
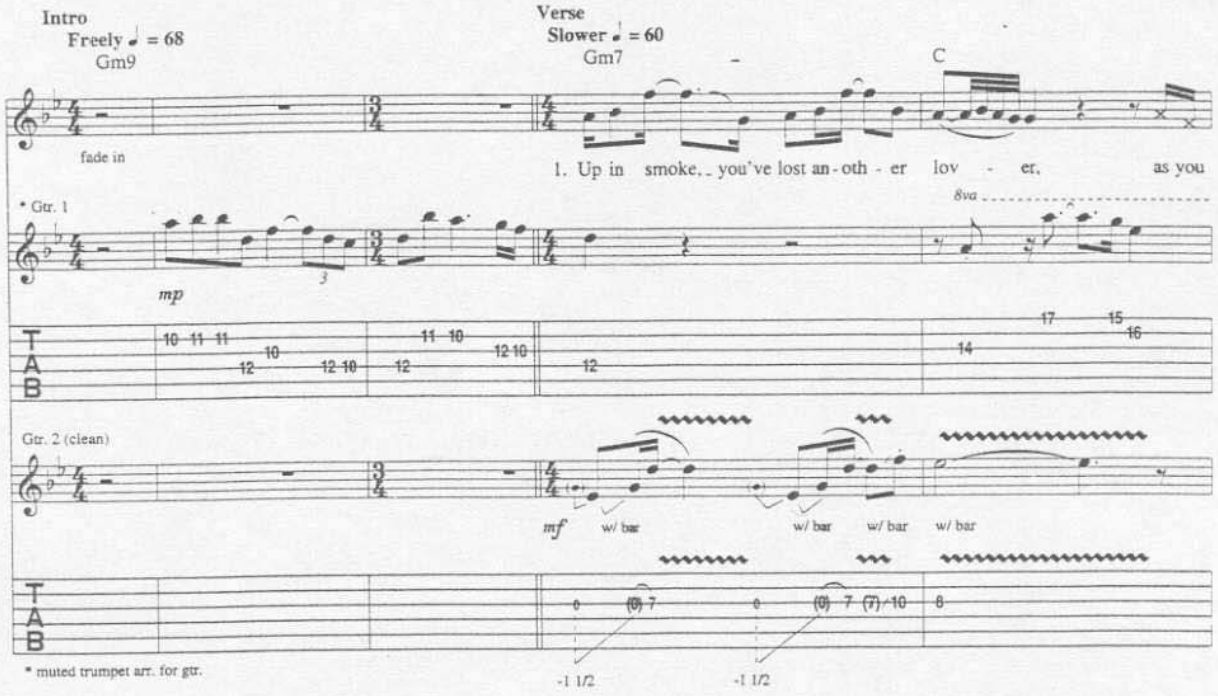
***Slide positioned halfway between 16th & 17th frets.

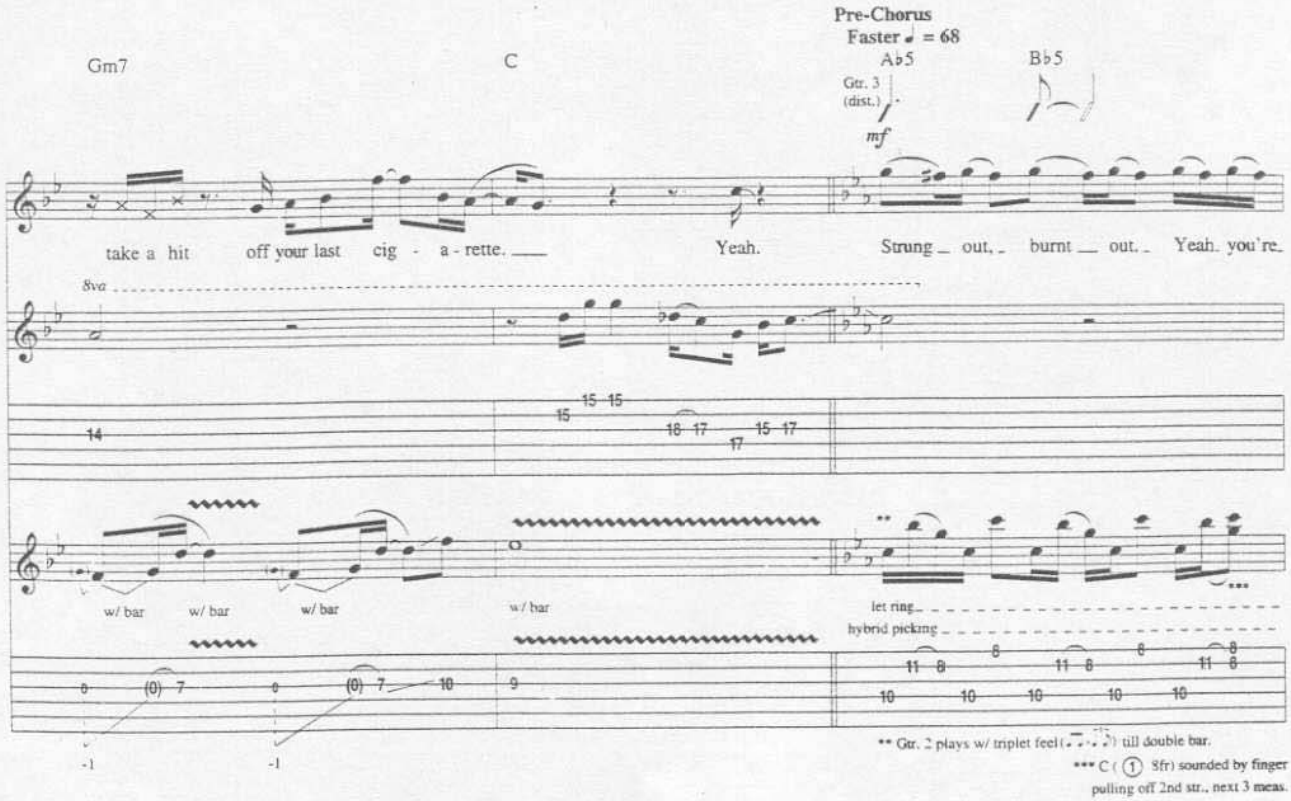
82

* Slide positioned halfway between 13th & 14th frets.

Free Time



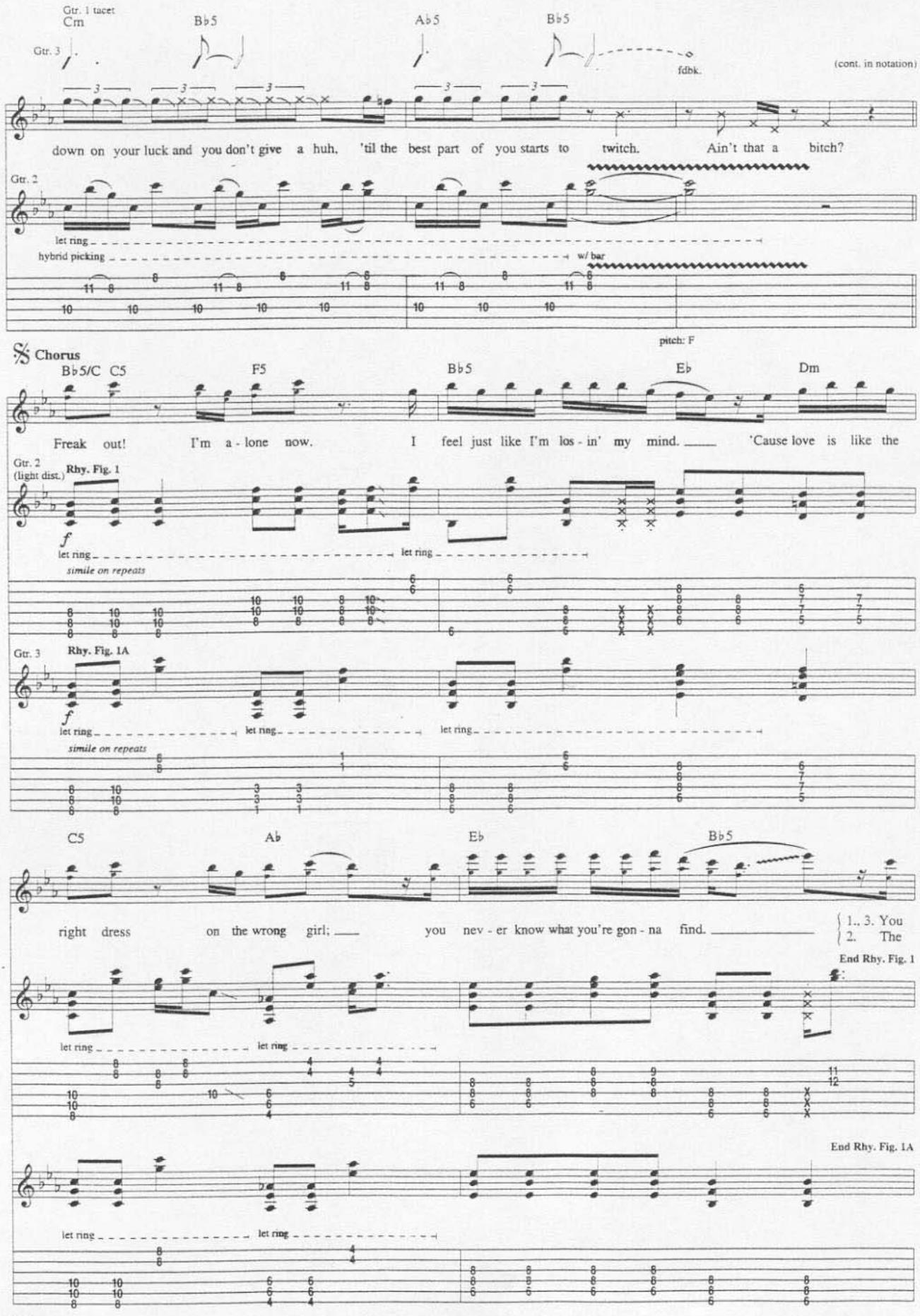
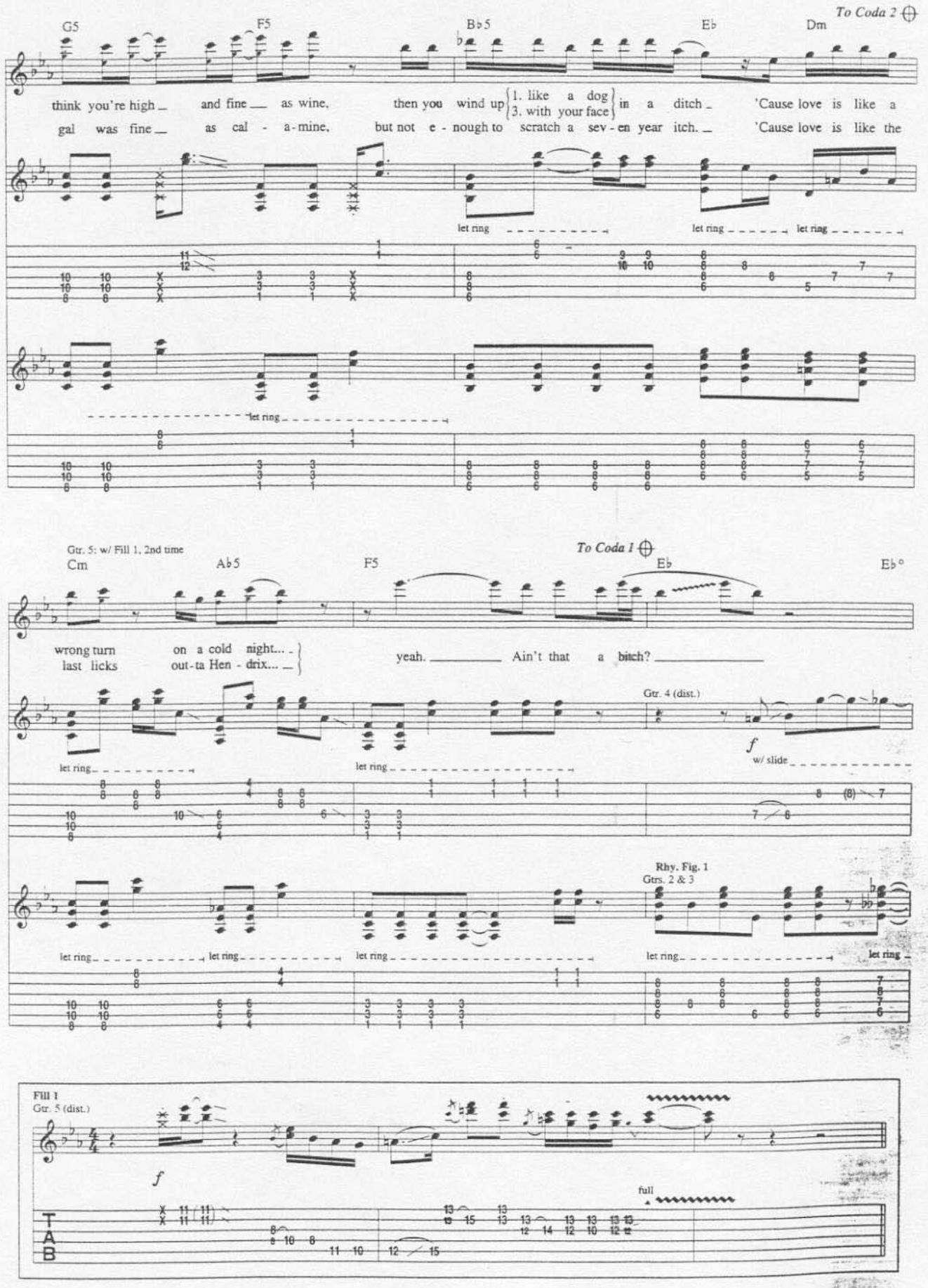
Ain't That a Bitch

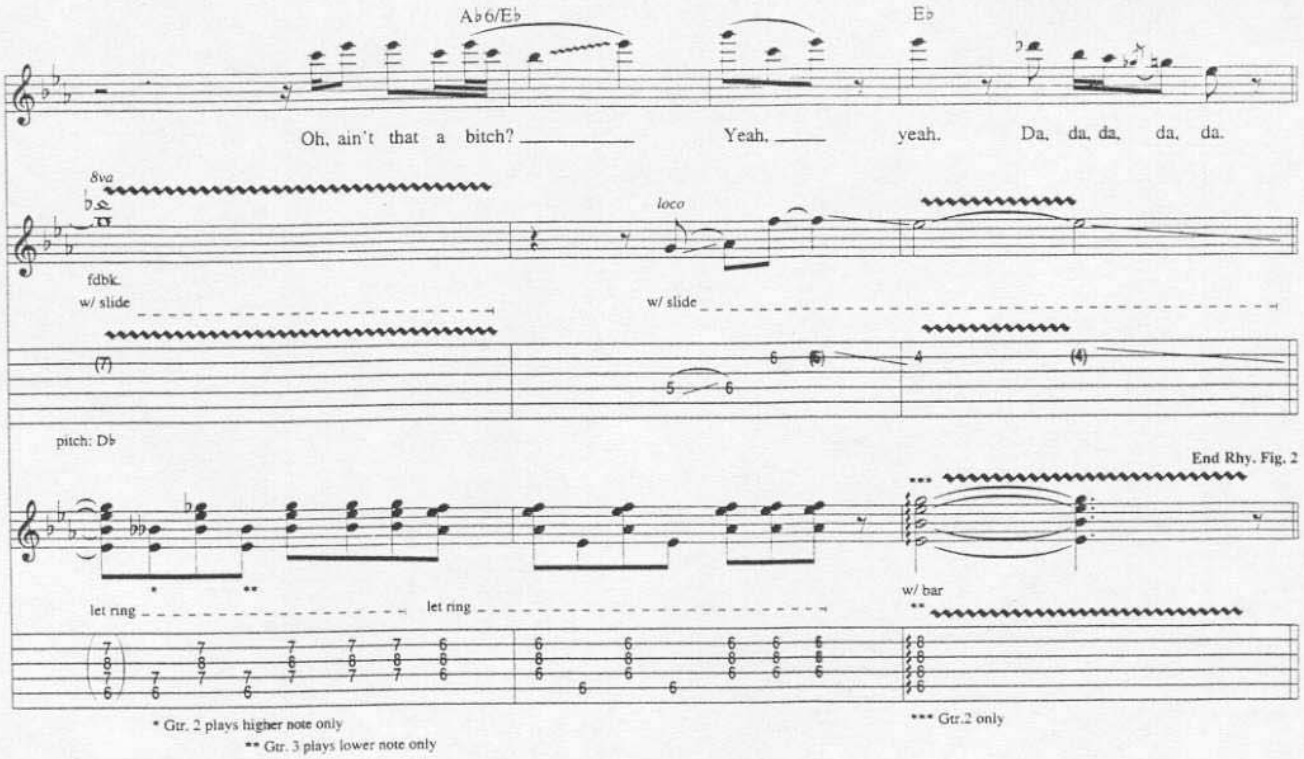
Words and Music by Steven Tyler, Joe Perry and Desmond Child

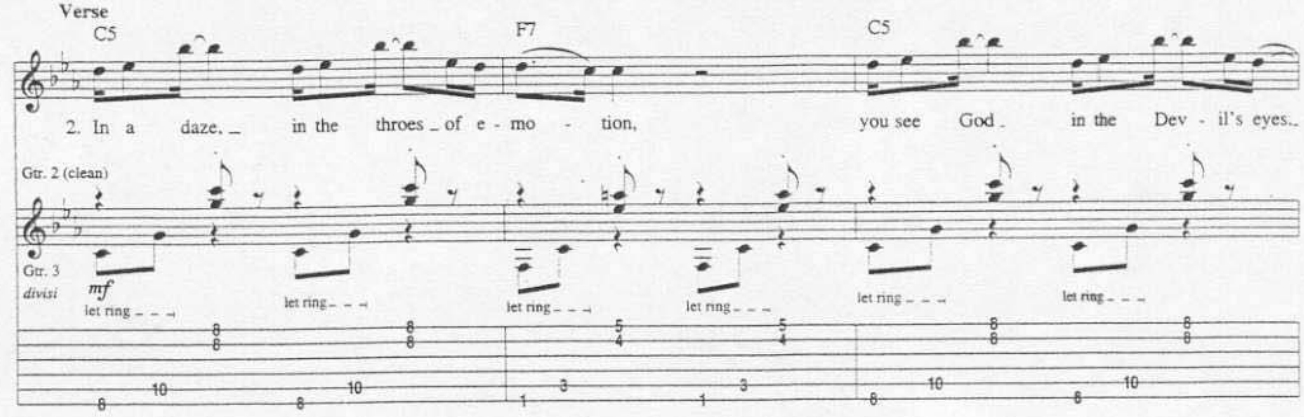


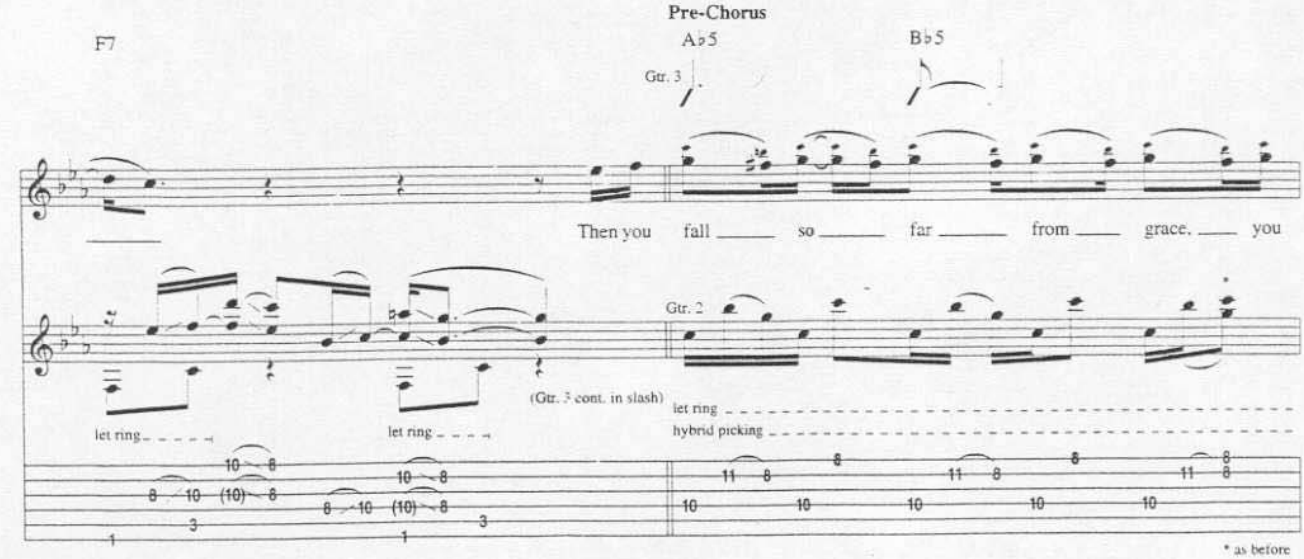
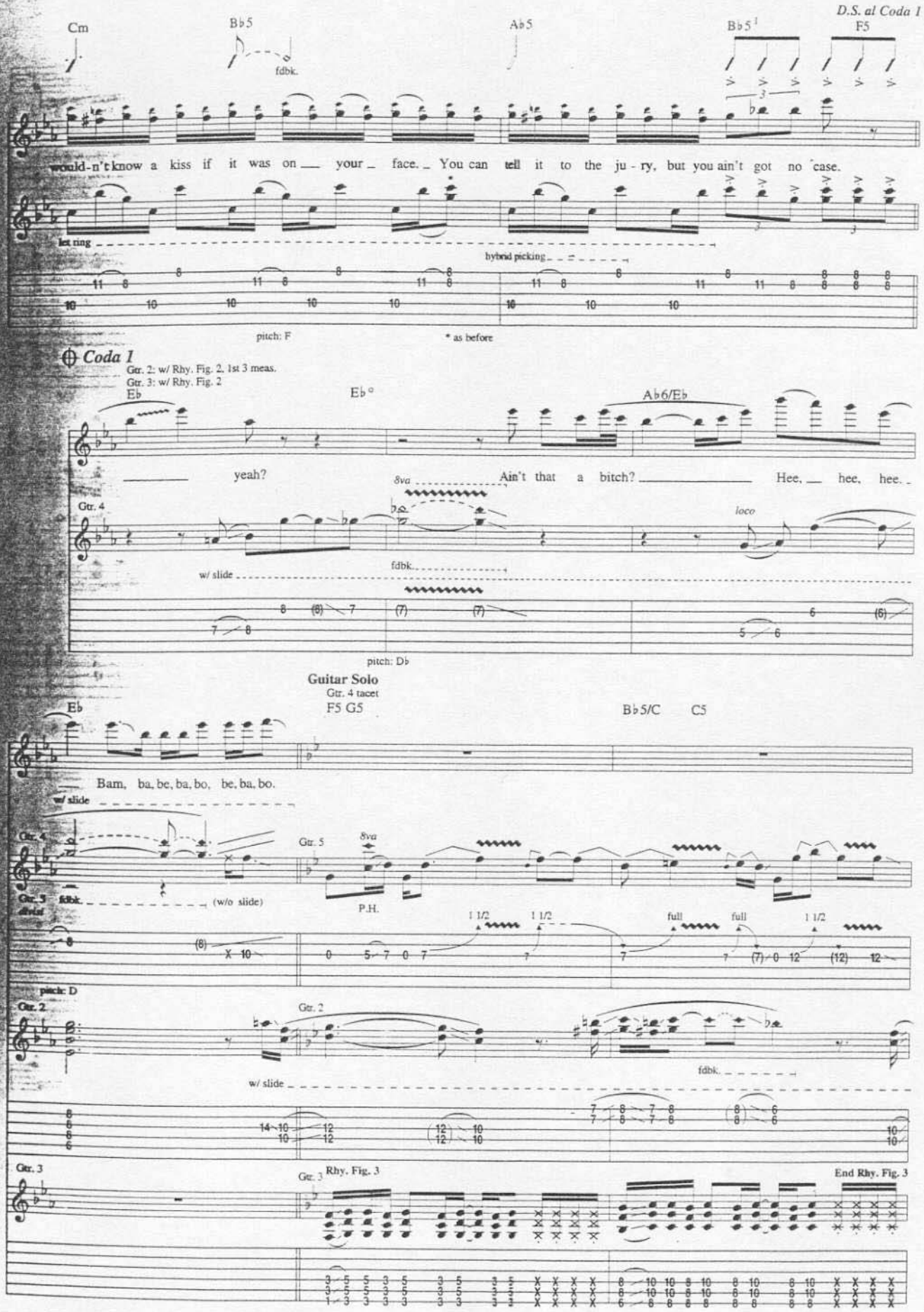


© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC. and DESMOBILE MUSIC CO., INC.
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

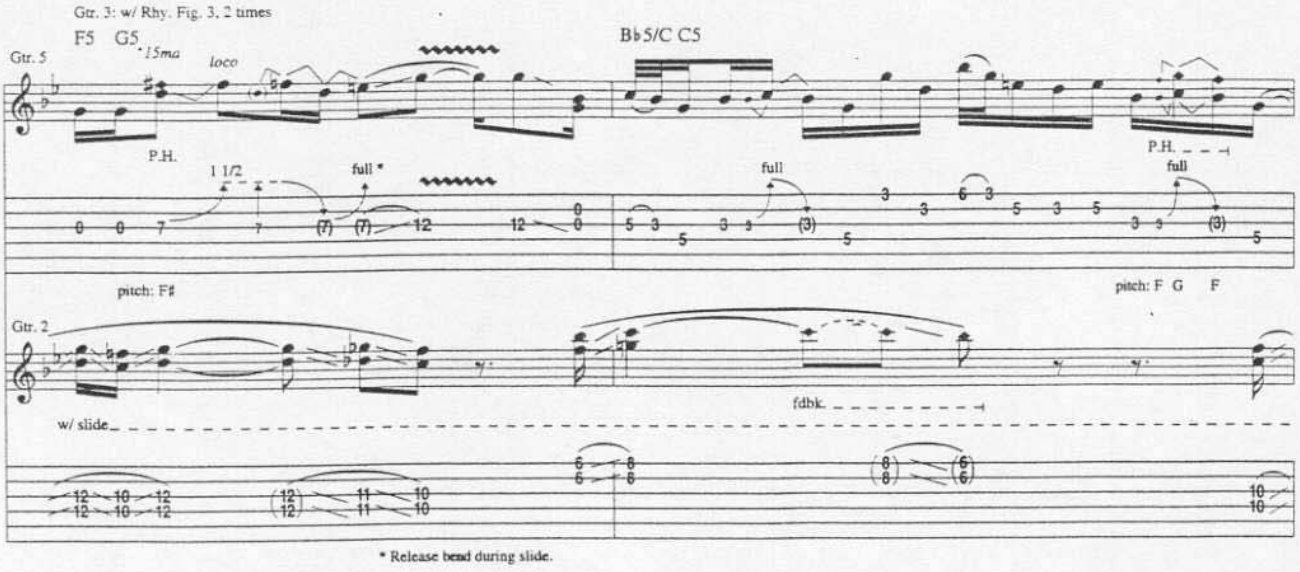
83

Gtr. 1 tacet
Cm
B♭5
A♭5
B♭5
Gtr. 3
fdbk.
(cont. in notation)
down on your luck and you don't give a huh, 'til the best part of you starts to twitch. Ain't that a bitch?
Gtr. 2
let ring
hybrid picking
w/ bar
pitch: F
Chorus
B♭5/C C5
F5
B♭5
E♭
Dm
Freak out! I'm a - lone now. I feel just like I'm los - in' my mind. 'Cause love is like the
Gtr. 2 (light dist.)
Rhy. Fig. 1
let ring
let ring
simile on repeats
Gtr. 3
Rhy. Fig. 1A
let ring
let ring
let ring
simile on repeats
C5
A♭
E♭
B♭5
right dress on the wrong girl; you nev - er know what you're gon - na find.
1., 3. You
2. The
End Rhy. Fig. 1
let ring
let ring
End Rhy. Fig. 1A
let ring
let ring

To Coda 2
G5
F5
B♭5
E♭
Dm
think you're high and fine as wine, then you wind up 1. like a dog 3. with your face in a ditch 'Cause love is like a
gal was fine as cal - a-mine, but not e - nough to scratch a sev - en year itch. 'Cause love is like the
let ring
let ring
let ring
let ring
Gtr. 5: w/ Fill 1, 2nd time
Cm
A♭5
F5
To Coda 1
E♭
E♭°
wrong turn on a cold night...
last licks out-ta Hen - drix...
yeah. Ain't that a bitch?
Gtr. 4 (dist.)
f
w/ slide
let ring
let ring
Rhy. Fig. 1
Gtrs. 2 & 3
let ring
let ring
let ring
let ring
let ring
Fill 1
Gtr. 5 (dist.)
f
full
T
A
B

84

A♭6/E♭
E♭
Oh, ain't that a bitch? Yeah, yeah. Da, da, da, da, da.
8va
loco
fdbk.
w/ slide
w/ slide
pitch: D♭
End Rhy. Fig. 2
let ring
let ring
w/ bar
* Gtr. 2 plays higher note only
** Gtr. 3 plays lower note only
*** Gtr.2 only

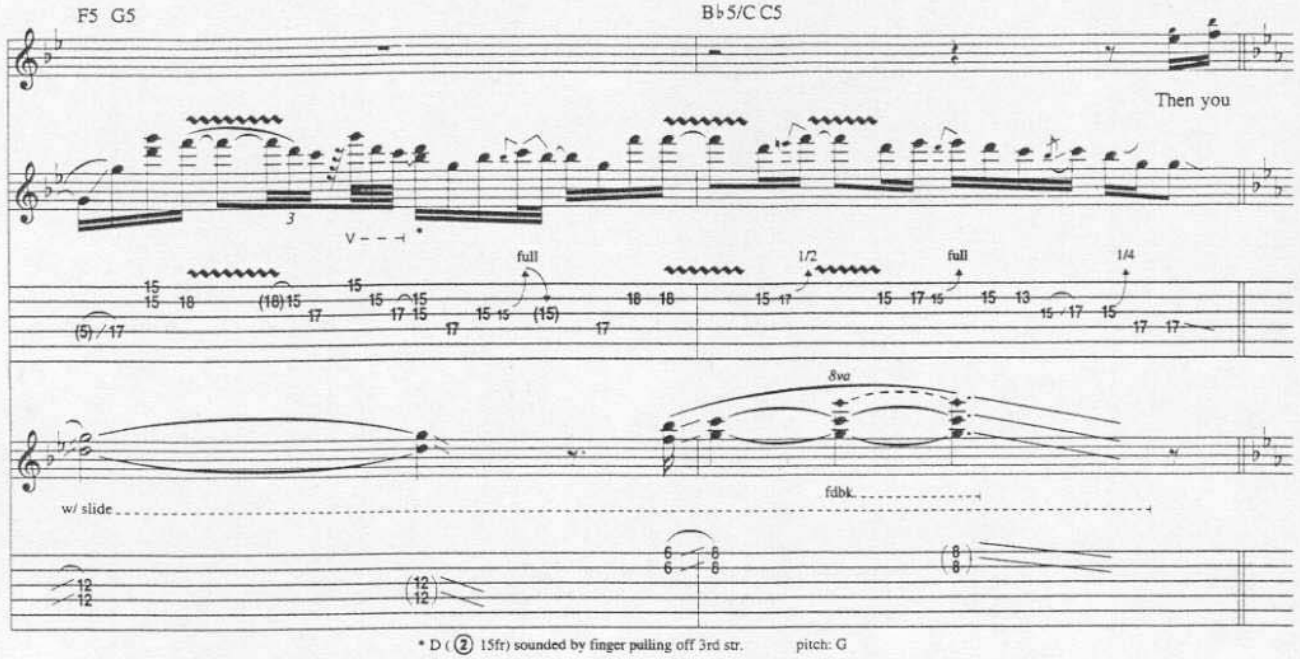

Verse
C5
F7
C5
2. In a daze, in the throes of e - mo - tion, you see God in the Dev - il's eyes.
Gtr. 2 (clean)
Gtr. 3
divisi
mf
let ring
let ring
let ring
let ring
let ring
let ring


Pre-Chorus
F7
A♭5
B♭5
Gtr. 3
Then you fall so far from grace, you
Gtr. 2
(Gtr. 3 cont. in slash)
let ring
let ring
let ring
hybrid picking
* as before

D.S. al Coda 1
Cm
B♭5
fdbk.
A♭5
B♭5
F5
would-n't know a kiss if it was on your face. You can tell it to the ju - ry, but you ain't got no case.
let ring
hybrid picking
pitch: F
* as before
Coda 1
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
Gtr. 3: w/ Rhy. Fig. 2
E♭
E♭°
A♭6/E♭
yeah?
8va
Ain't that a bitch?
Hee, hee, hee.
Gtr. 4
loco
w/ slide
fdbk.
pitch: D♭
Guitar Solo
Gtr. 4 tacet
F5 G5
B♭5/C
C5
Bam, ba, be, ba, bo, be, ba, bo.
w/ slide
Gtr. 5
8va
P.H.
(w/o slide)
1 1/2
full
pitch: D
Gtr. 2
w/ slide
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3

85



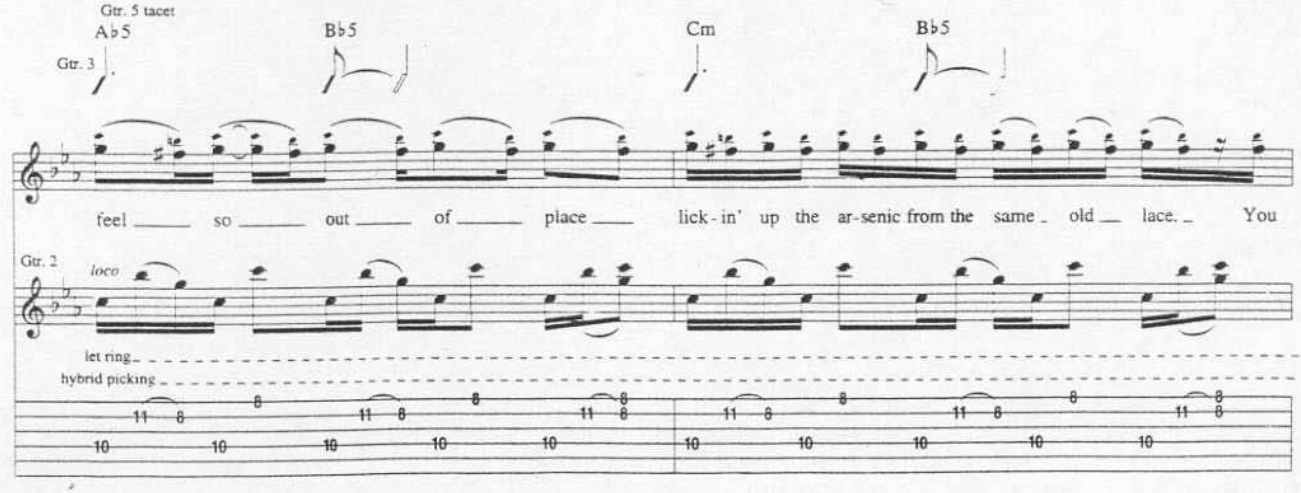
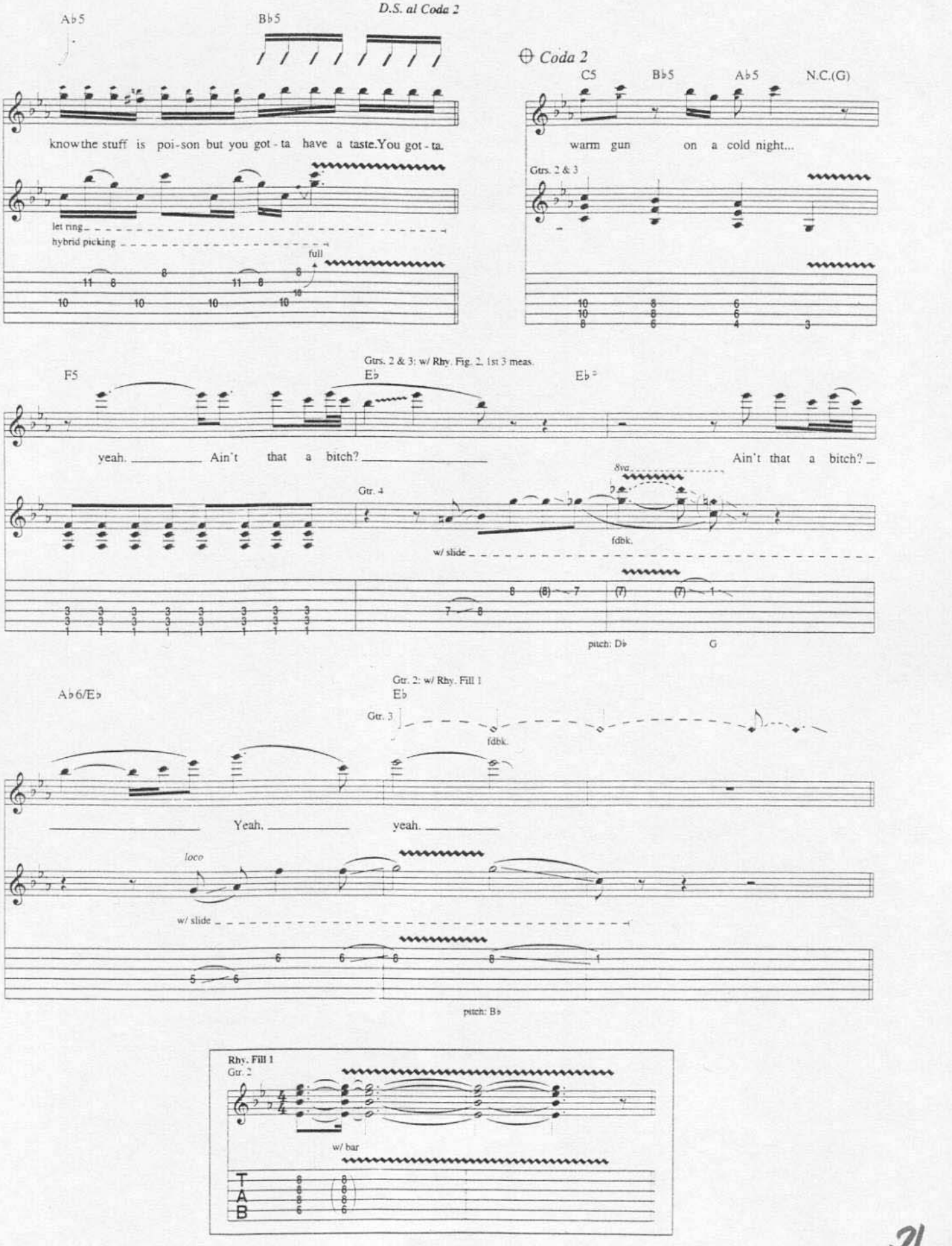
* Release bend during slide.



* D (② 15fr) sounded by finger pulling off 3rd str. pitch: G

Pre-Chorus

Gtr. 5 tacet



D.S. al Coda 2
Ab5
Bb5
know the stuff is poi-son but you got-ta have a taste. You got-ta.
let ring
hybrid picking
full
Coda 2
C5
Bb5
Ab5
N.C.(G)
warm gun on a cold night...
Gtrs. 2 & 3
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st 3 meas.
F5
Eb
Eb°
yeah. Ain't that a bitch?
Ain't that a bitch?
Gtr. 4
8va
fdbk.
w/ slide
pitch: Db G
Ab6/Eb
Gtr. 2: w/ Rhy. Fill 1
Eb
Gtr. 3
fdbk.
Yeah, yeah.
loco
w/ slide
pitch: Bb
Rhy. Fill 1
Gtr. 2
w/ bar
T
A
B

Outro

Gtr. 2 w/ Rhy. Fig. 1, simile
Gtr. 3: w/ Rhy. Fig. 1A, 1 3/4 times, simile
w/ Lead Voc. ad lib. to end

C5 F5 B♭5 E♭ Dm C5 A♭ E♭ B♭5
Voc. Fig. 1 End Voc. Fig. 1

(Yeah, yeah. Yeah, _ yeah. Yeah, yeah. Yeah, _ yeah.)

Bkgd. Voc.: w/ Voc. Fig. 1, 3 1/2 times

C5 F5 B♭5 E♭ Dm C5 A♭ E♭5 B♭5 type 2

Gtr. 3

Gtr. 2

P.M.

8va

mf

full full full 1/2 1/2

Gtr. 3: w/ Rhy. Fig. 1A, 2 1/2 times, simile

C5 F5 B♭5 E♭ Dm

8va

full hold bend full full full

Gtr. 6: w/ Riff A

C5 A♭ E♭ B♭5

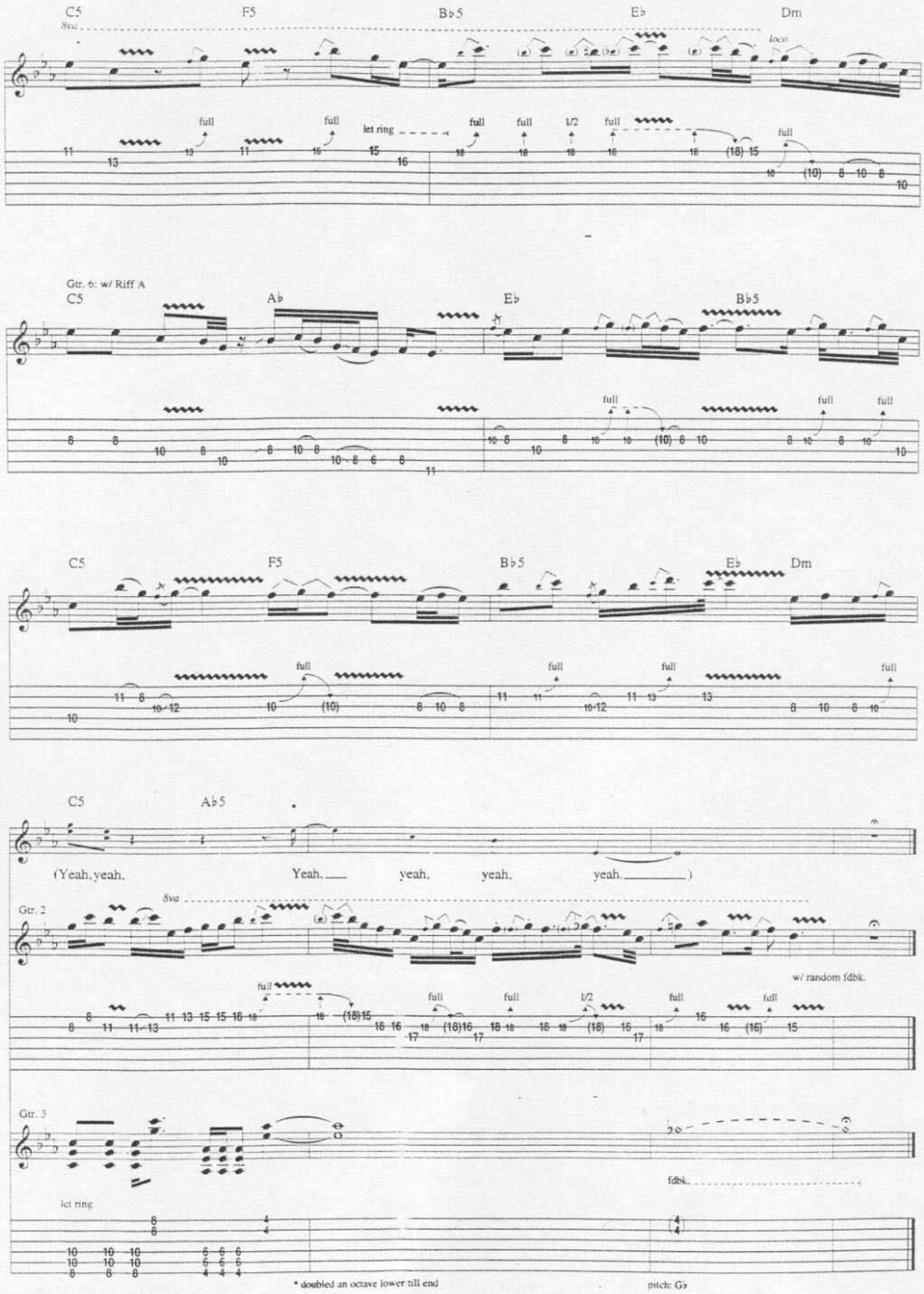
loco

full full full full full full 1/2

Riff A

* Gtr. 6

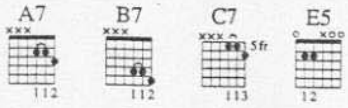
T
A
B

* bass arr. for gtr.

C5
F5
B♭5
E♭
Dm
8va
loco
full
let ring
1/2
Gtr. 6: w/ Riff A
A♭
(Yeah, yeah,
Yeah.
yeah,
yeah,
yeah.)
Gtr. 2
w/ random fdbk.
Gtr. 3
fdbk.
let ring
* doubled an octave lower till end
pitch: G♭

87

The Farm

Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Steve Dudas



Intro
Free Time

Gtr. 2 (dist.)
Moderately Slow Rock ♩ = 88

(cont. in notation)

(Excerpts from *The Wizard of Oz*)

(approx. 14 sec.)

Ah!

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (dist.)

let ring

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Em C7 Em C7 Em C7

Gtr. 2

Rhy. Fig. 1A

End Rhy. Fig. 1A

let ring let ring let ring

Verse

A7 B7 C7

Gtr. 3 (dist.)

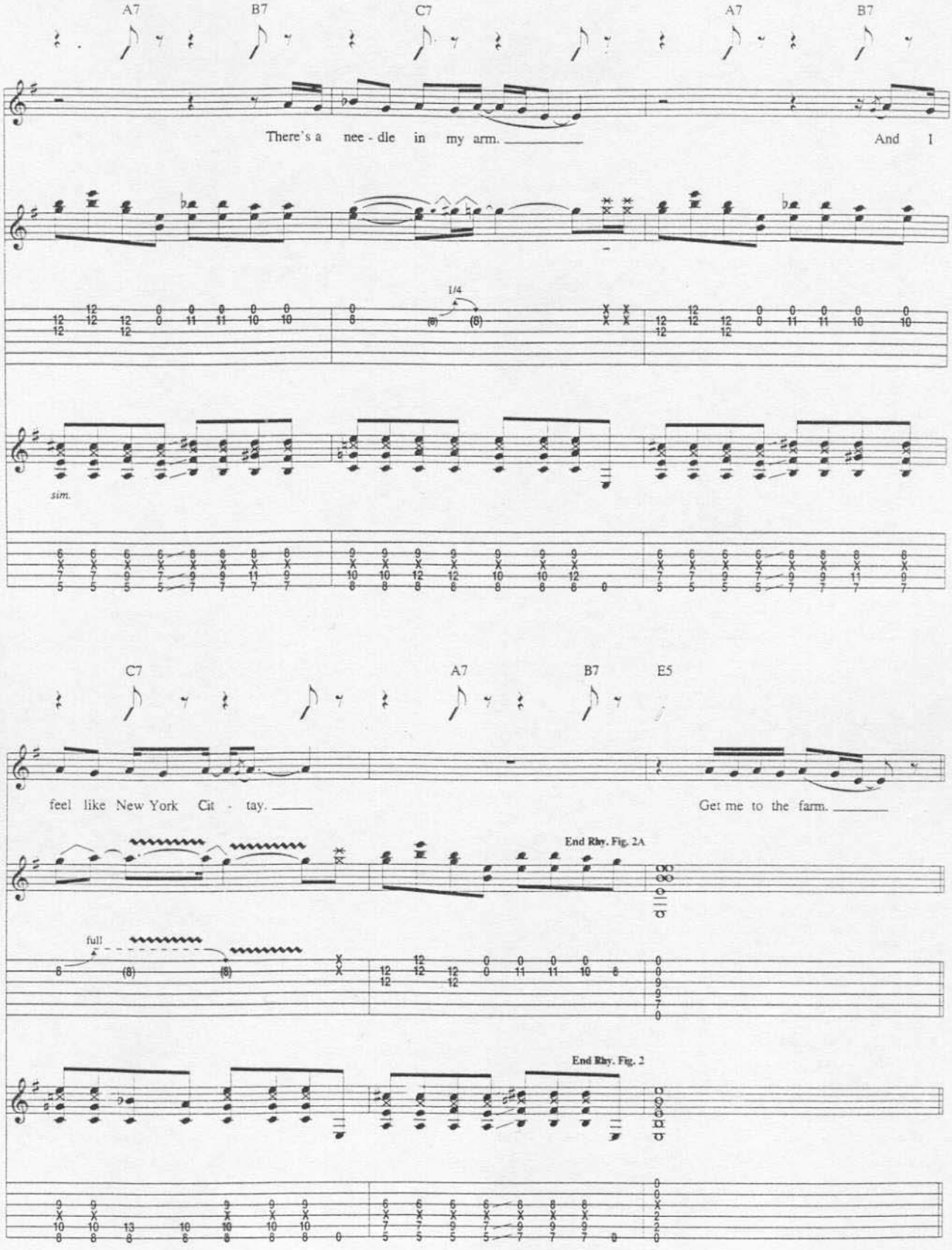
Rhy. Fig. 2A

1. There's a cock - roach in my cof - fee.

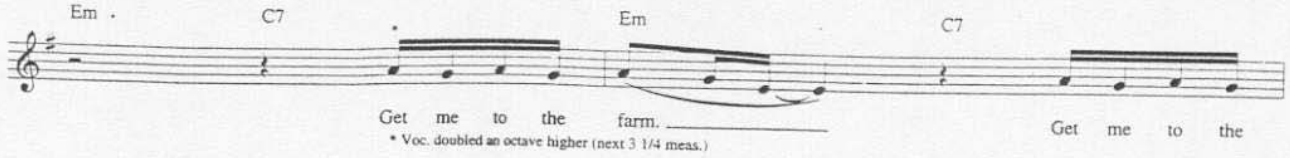
Gtr. 2

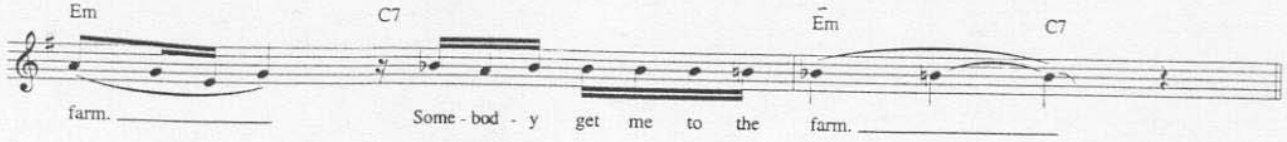
Gtr. 1

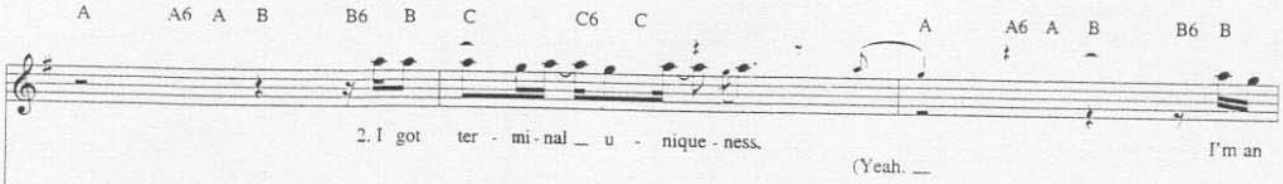
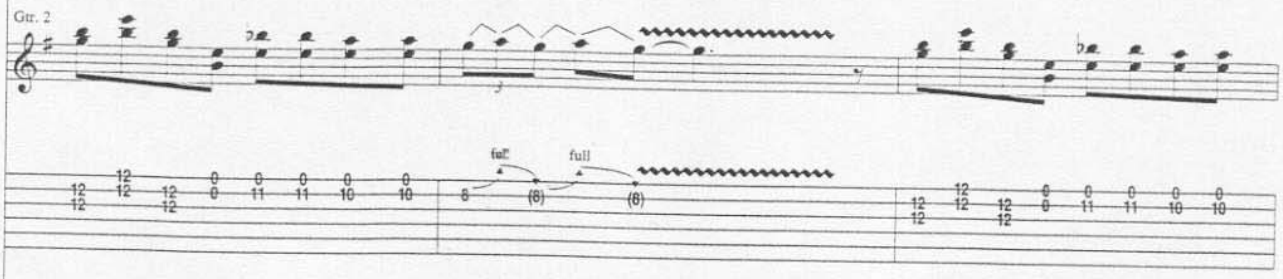
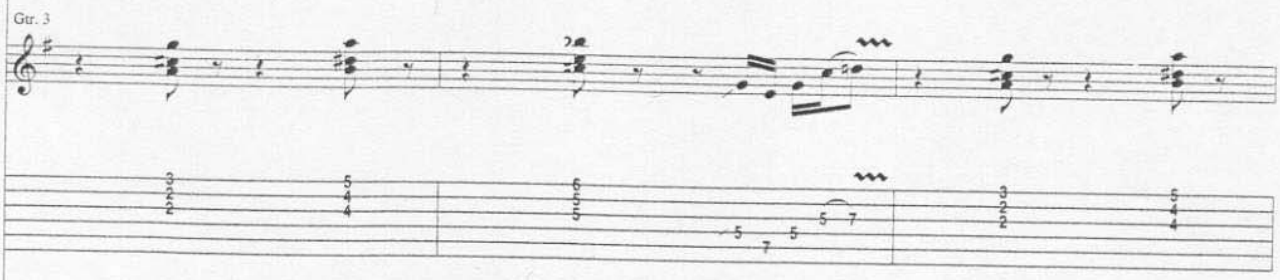
Rhy. Fig. 2

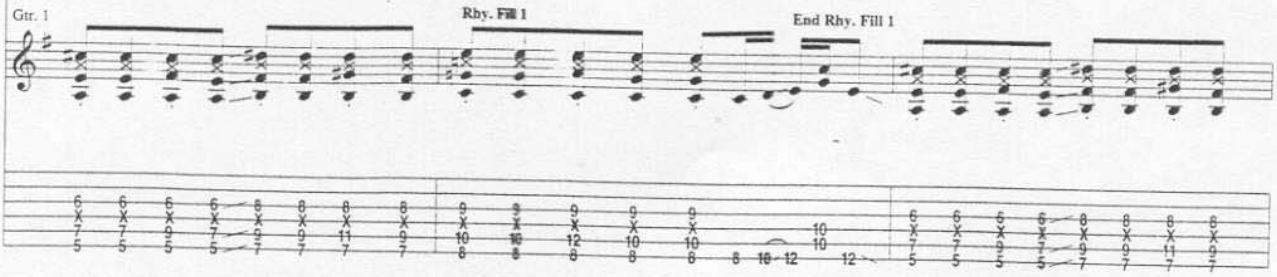
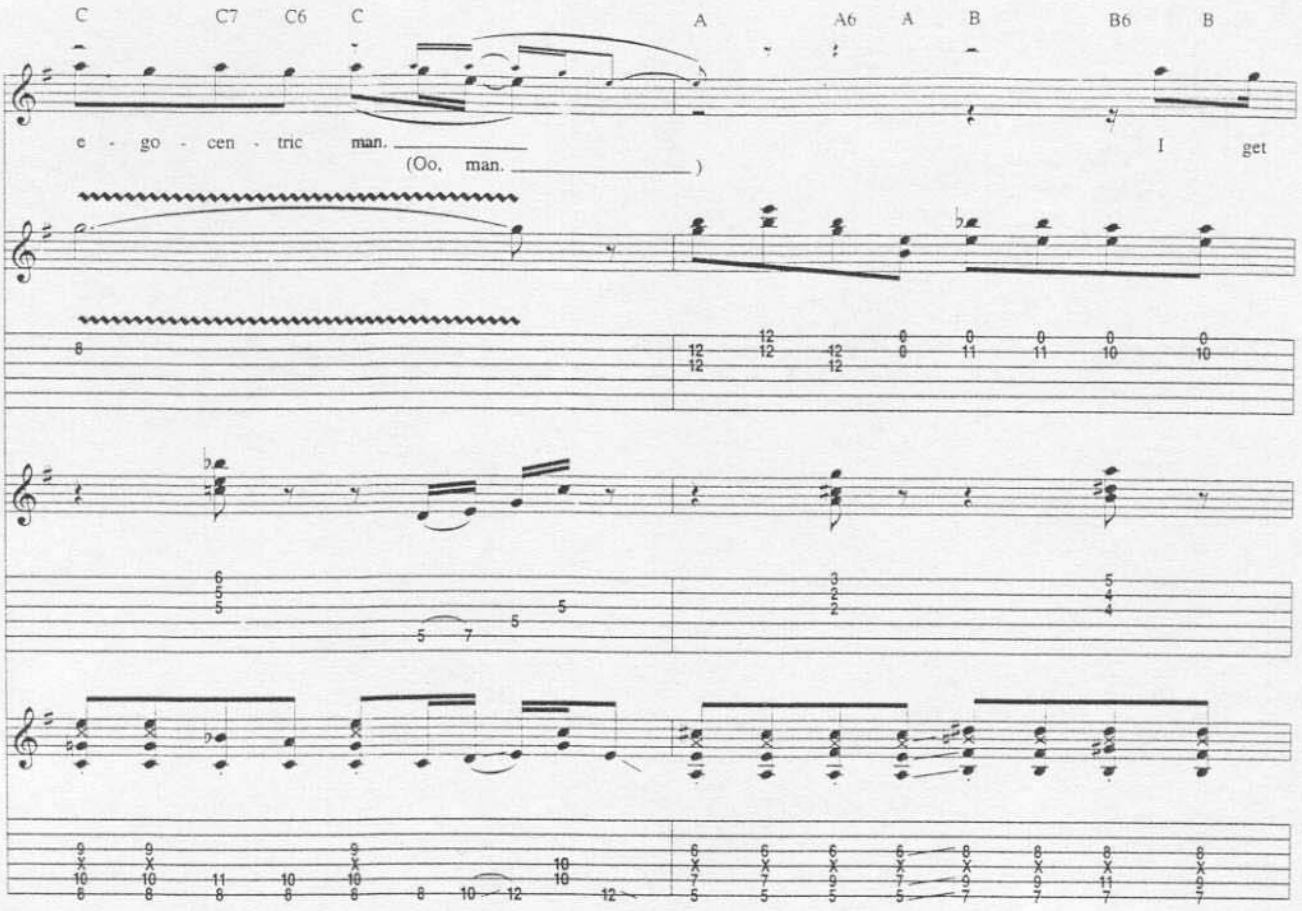
© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
BEEF PUPPET MUSIC, MCA - UNIVERSAL MUSIC CORPORATION and DO DIS MUSIC
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for BEEF PUPPET MUSIC Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights for DO DIS MUSIC Controlled and Administered by MCA - UNIVERSAL MUSIC CORPORATION
All Rights Reserved International Copyright Secured Used by Permission

A7
B7
C7
A7
B7
There's a nee - dle in my arm.
And I
1/4
sim.
C7
A7
B7
E5
feel like New York Cit - tay.
Get me to the farm.
End Rhy. Fig. 2A
full
End Rhy. Fig. 2

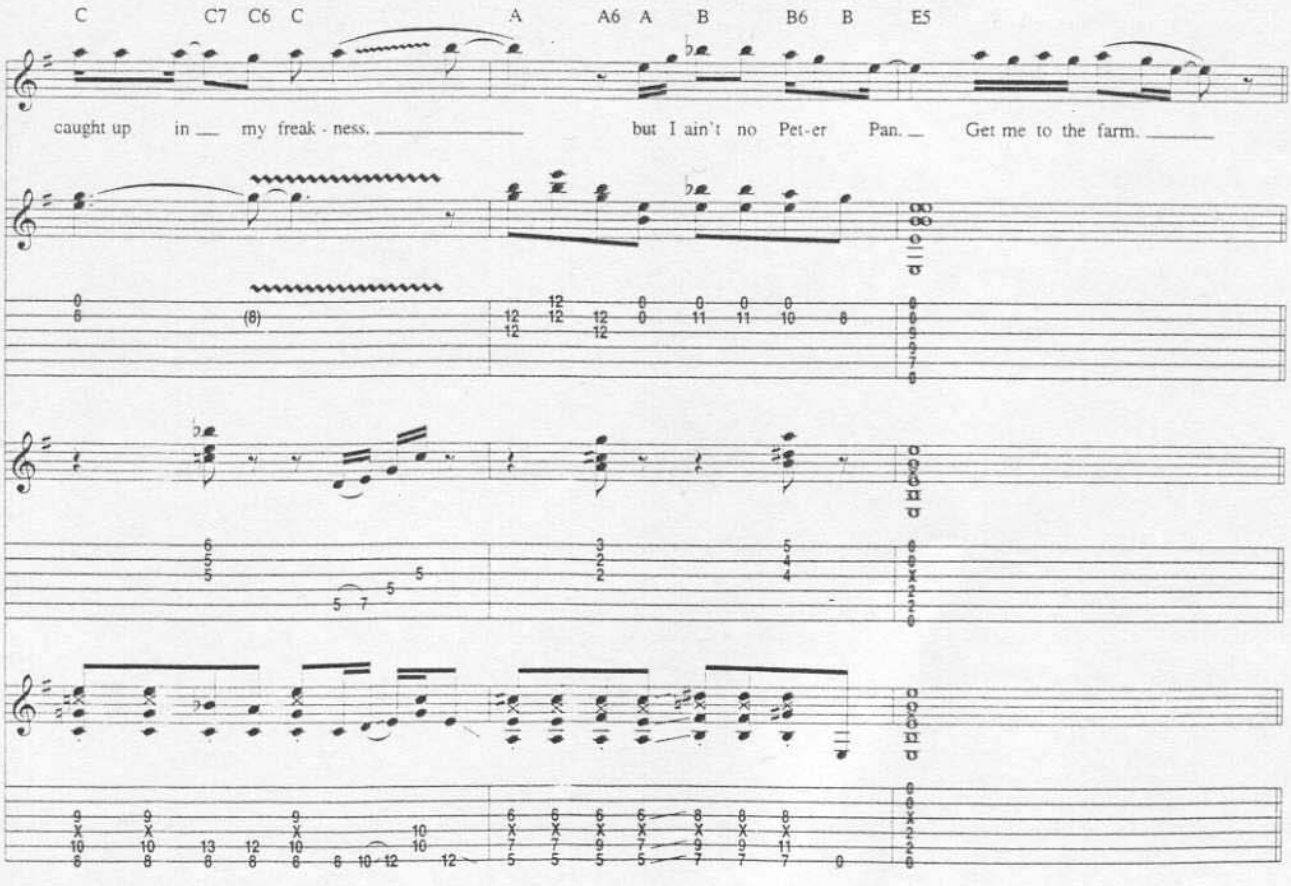
Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times
Gtr. 3 tacet

* Voc. doubled an octave higher (next 3 1/4 meas.)



Verse



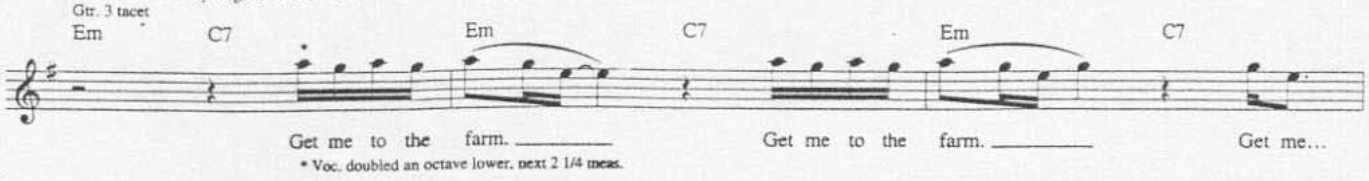


C C7 C6 C A A6 A B B6 B
e - go - cen - tric man.
(Oo, man.)
I get

C C7 C6 C A A6 A B B6 B E5
caught up in my freak - ness.
but I ain't no Pet-er Pan. Get me to the farm.

89

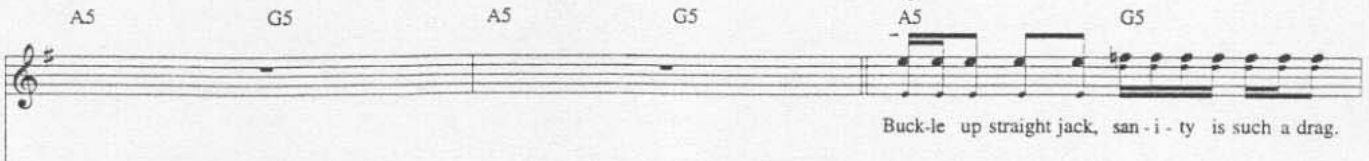
Chorus

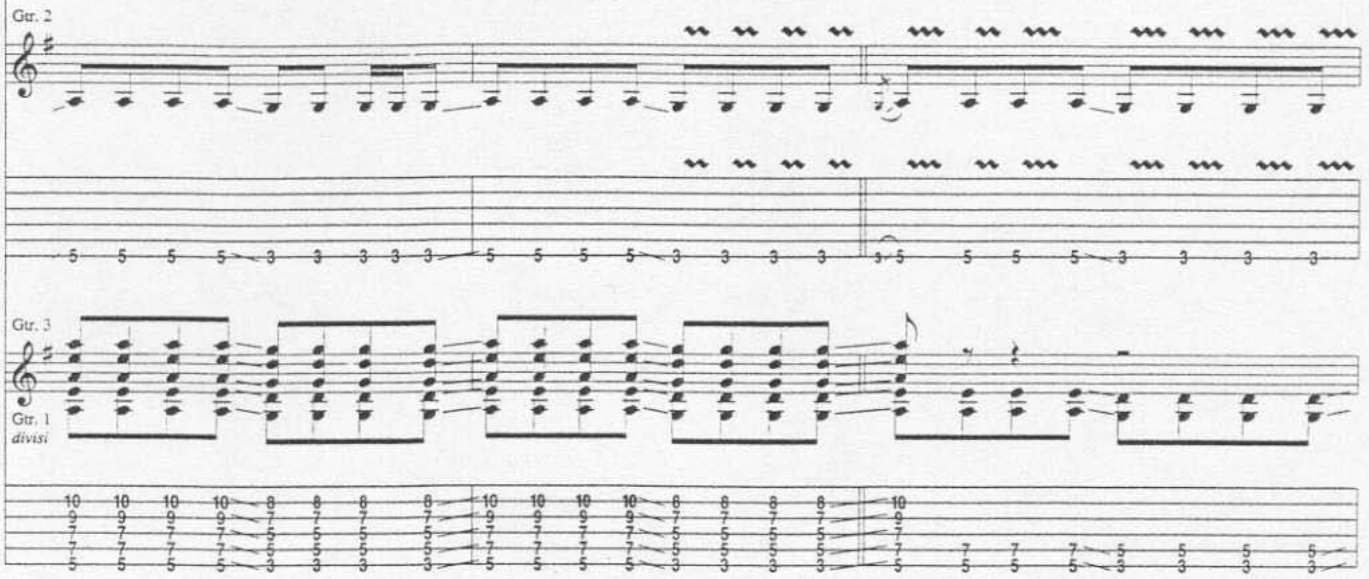
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times
Gtr. 3 tacet

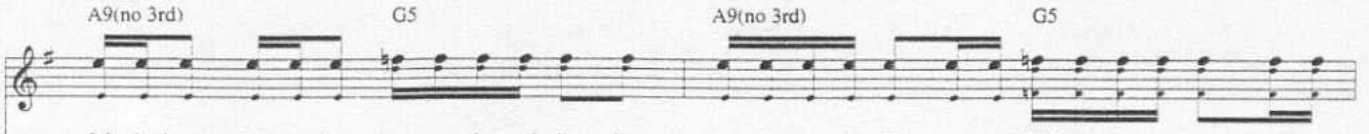
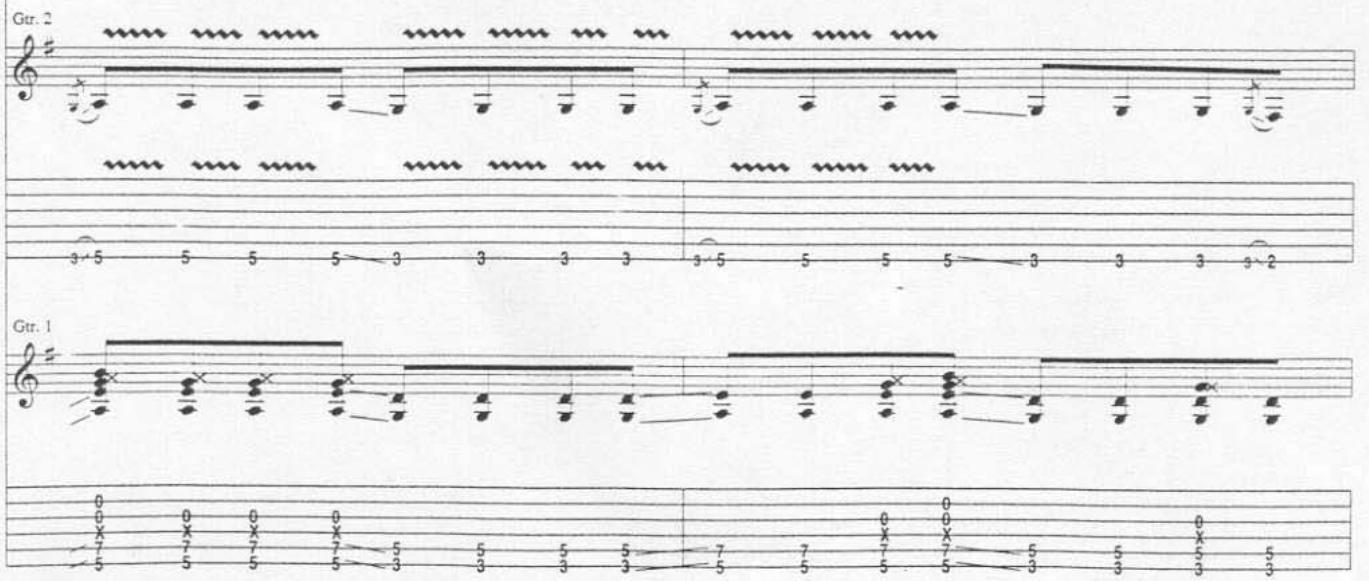
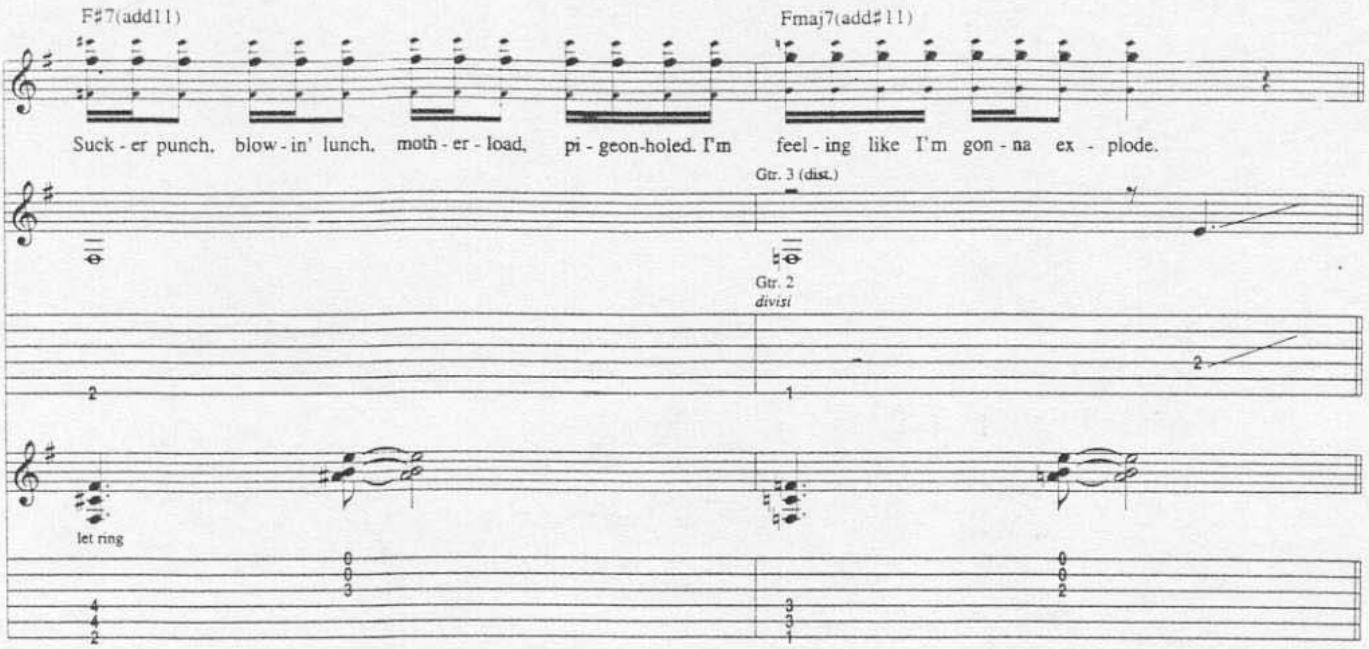


Get me to the farm. _____ Get me to the farm. _____ Get me...

* Voc. doubled an octave lower, next 2 1/4 meas.

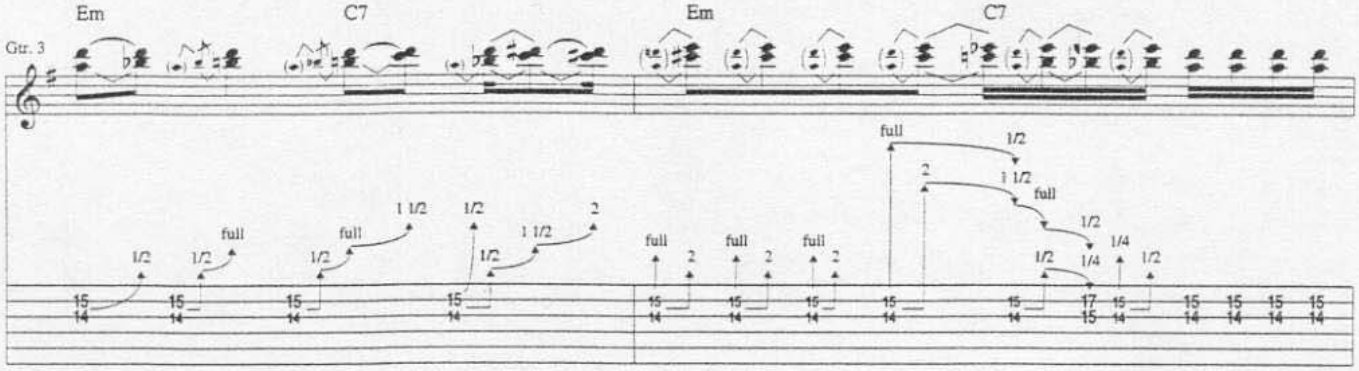
Bridge

Buck-le up straight jack, san - i - ty is such a drag.

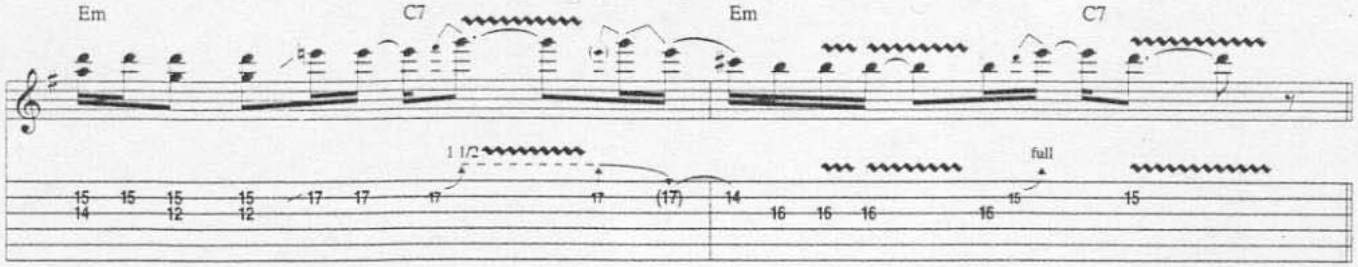


Gtr. 3 tacet

Jel - ly - bean, thor - a - zine, tran-scen-den - tal jet lag. San - i - ty I ain't got - ta, feel - ing like a pin - a - ta.

F♯7(add11)
Fmaj7(add♯11)
Suck - er punch, blow - in' lunch, moth - er - load, pi - geon-holed. I'm feel - ing like I'm gon - na ex - plode.
Gtr. 3 (dist.)
Gtr. 2
divisi
let ring

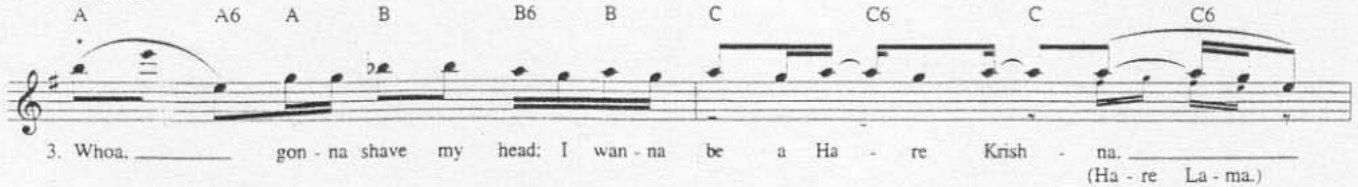
Guitar Solo

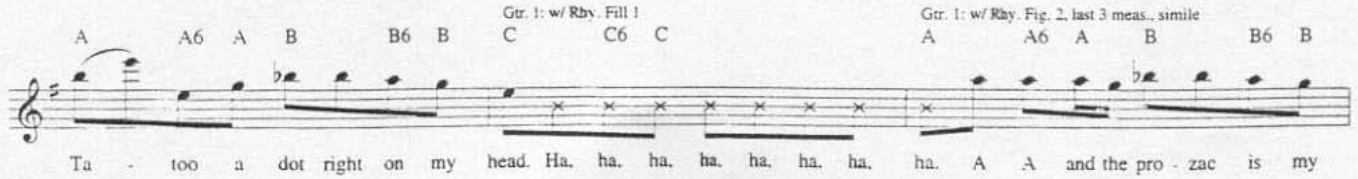
Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2 tacet





Verse

Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas., simile
Gtr. 2: w/ Rhy. Fig. 2A, simile
Gtr. 3 tacet

3. Whoa, _____ gon - na shave my head; I wan - na be a Ha - re Krish - na. _____
(Ha - re La - ma.)

* Lead Voc. is two voices arr. for one (next 8 meas.)

Ta - too a dot right on my head. Ha, ha, ha, ha, ha, ha, ha, ha. A A and the pro - zac is my

Free Time

Gtrs. tacet

C C6 C C6 A A6 A B N.C.

fix - er. Whoa, I am the liv-ing dead.

(Whoa.)

Spoken: Follow the yellow brick road.
Follow the yellow brick road?

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 1A, 5 times, simile
Gtr. 4 tacet

Dsus2 Em C7 Em C7

Take me to the farm. Take me to the

* Gtr. 4 Gtr. 1

** *mf* *f* let ring

* Strings arr. for gtr. ** Vol. swell + Voc. doubled an octave higher, next 13 1/4 meas.

Em C7 Em C7 Em

farm. Some-bod-y take me to the farm. Some-bod-y take me to the farm.

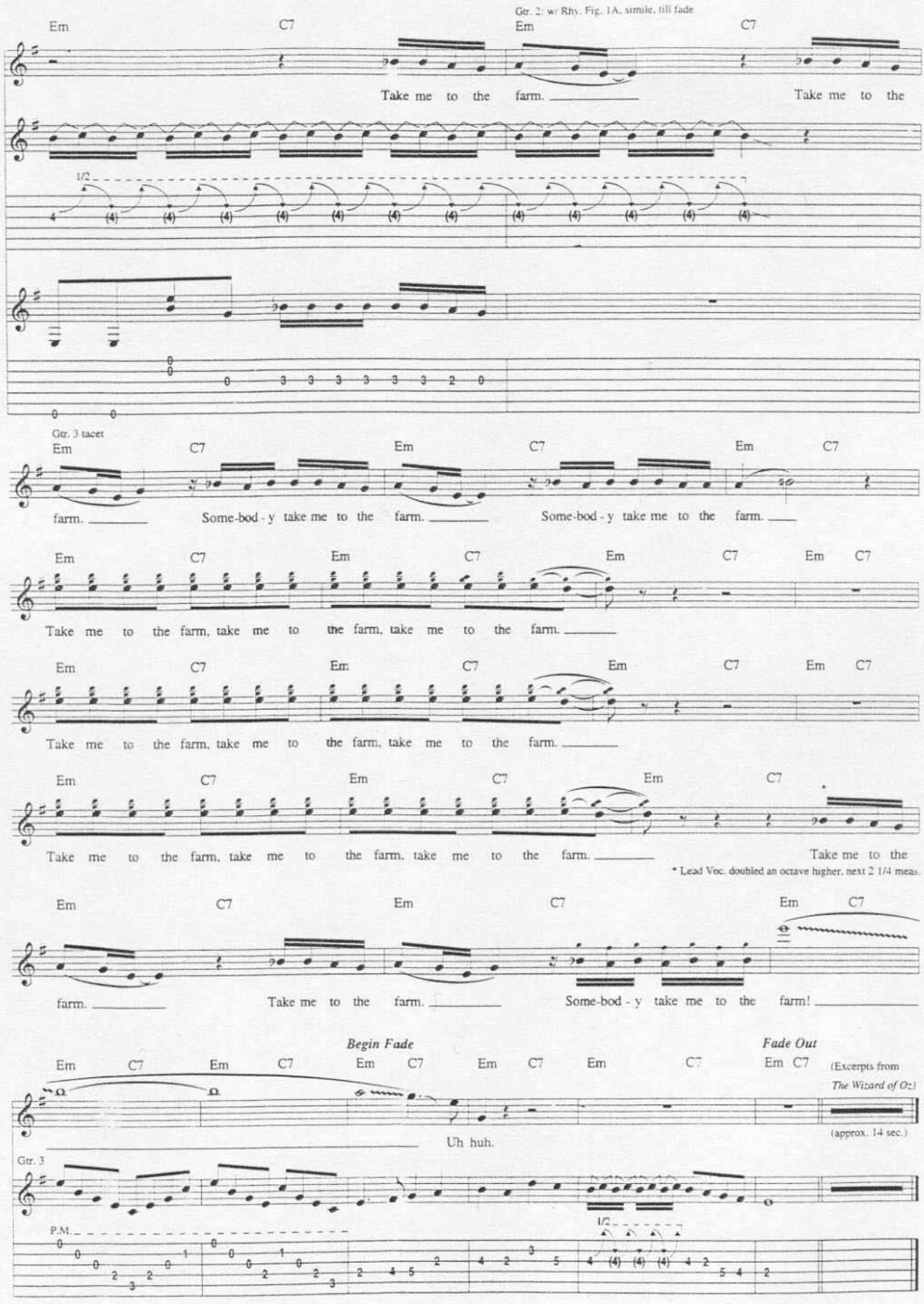
Gtr. 1: w/ Rhy. Fig. 1, till fade

C7 Em C7 Em C7 Em C7

Gtr. 3

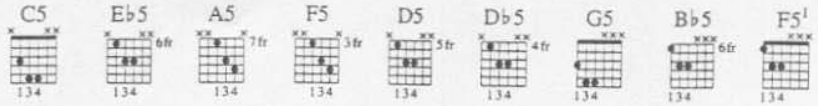
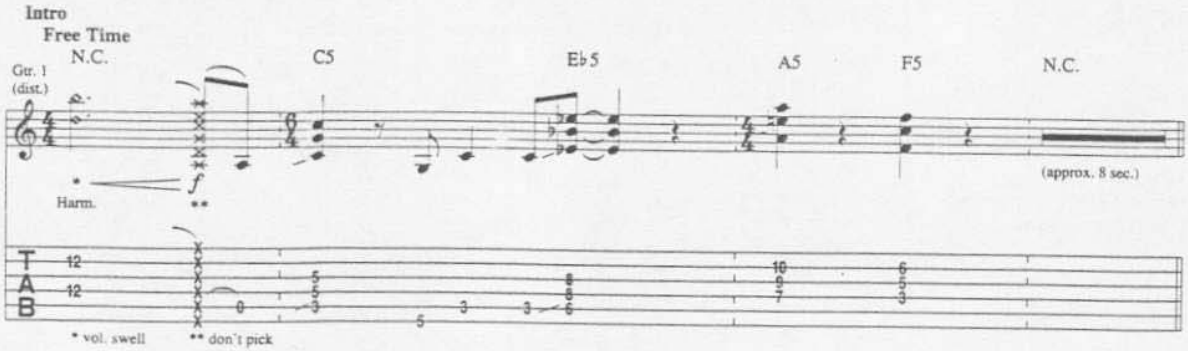
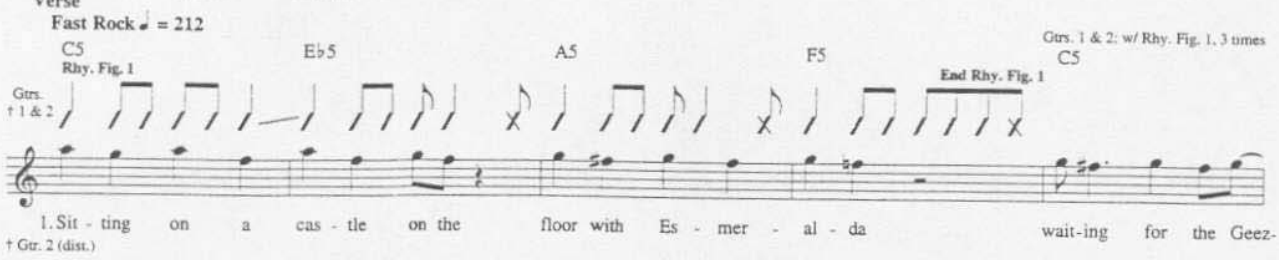
P.M.

Gtr. 2

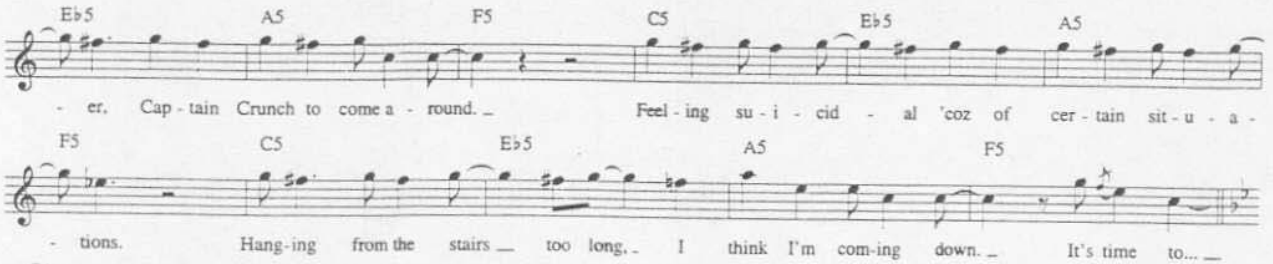

Gtr. 2: w/ Rhy. Fig. 1A, simile, till fade
Em C7 Em C7
Take me to the farm. Take me to the
1/2
Gtr. 3 tacet
Em C7 Em C7 Em C7
farm. Some-bod - y take me to the farm. Some-bod - y take me to the farm.
Em C7 Em C7 Em C7 Em C7
Take me to the farm, take me to the farm, take me to the farm.
Em C7 Em C7 Em C7 Em C7
Take me to the farm, take me to the farm, take me to the farm.
Em C7 Em C7 Em C7
Take me to the farm, take me to the farm, take me to the farm. Take me to the
* Lead Voc. doubled an octave higher, next 2 1/4 meas.
Em C7 Em C7 Em C7
farm. Take me to the farm. Some-bod - y take me to the farm!
Begin Fade
Fade Out
Em C7 Em C7 Em C7 Em C7 Em C7 Em C7
(Excerpts from The Wizard of Oz)
(approx. 14 sec.)
Uh huh.
Gtr. 3
P.M.
1/2

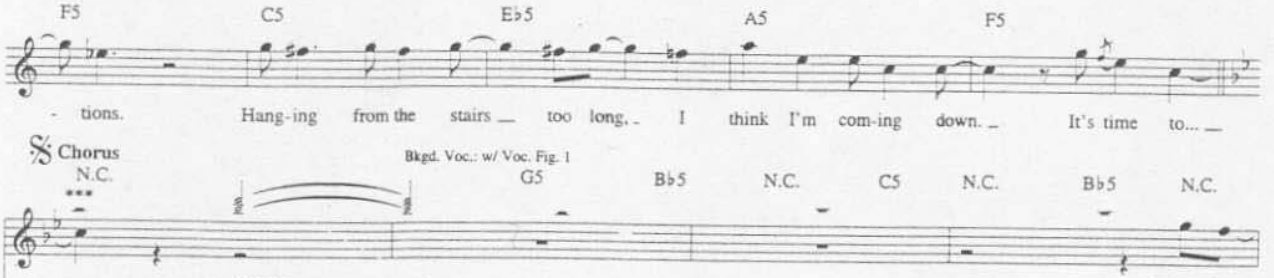
Crash

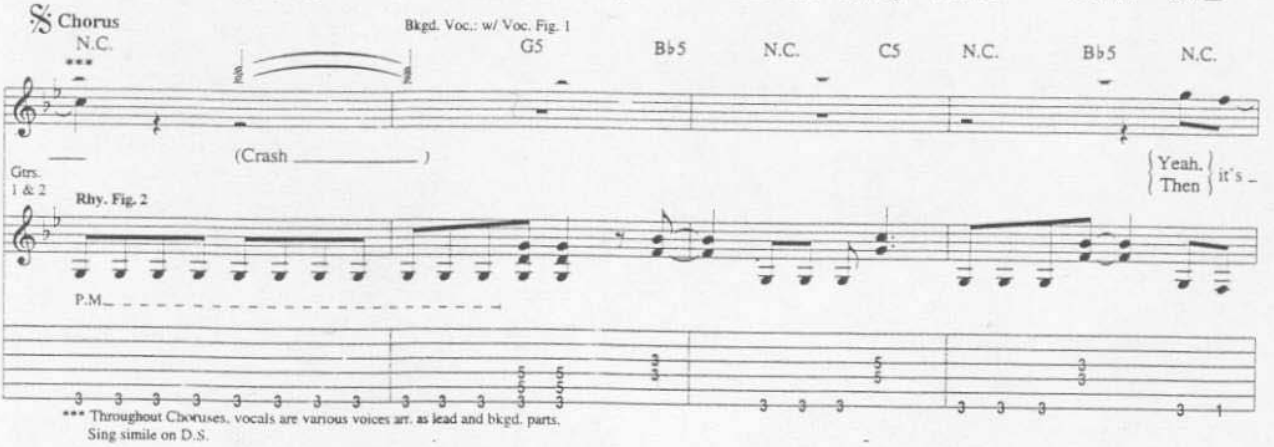
Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Dominic Miller

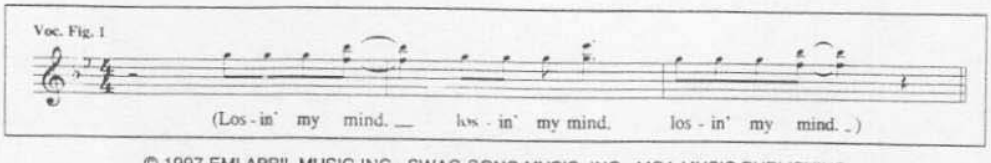


Verse
Fast Rock ♩ = 212
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
C5
E♭5
A5
F5
C5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. † 1 & 2
1. Sit - ting on a cas - tle on the floor with Es - mer - al - da wait-ing for the Geez-
† Gtr. 2 (dist.)









© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC., BEEF PUPPET MUSIC and BUGLE SONGS LTD.
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for BEEF PUPPET MUSIC Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights Reserved International Copyright Secured Used by Permission

G5 B♭5 F5

time ___ to... (Crash. ___) (Crash - in'.) It's time ___

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 Bkgd. Voc.: w/ Voc. Fig. 1

N.C. G5 B♭5 N.C. C5 N.C. B♭5 N.C. G5 *To Coda*

___ to... (Crash. _)

Los - in' my mind. It's time to...
Yeah ___
(Crash. ___)

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times

B♭5 F5 C5 E♭5 A5

2. Do - in' tons of co - lon blow, stuff - ing it in

(Crash - in'.)

F5 C5 E♭5 A5

ev - 'ry hole. Mi - les high, ___ so am I, ___ watch - ing Jim - i

Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times

F5 C5 E♭5 A5 F5

kiss the sky. Sal - le din - ner be - comes a blur ___ with ev - 'ry - bod - y jam - min'. Re -

8va

Gtr. 2 Gtr. 1

full fdbk.

(5)

pitch: G

Gtr. 2: w/ Rhy. Fill 1

C5 E♭5 A5 F5

pub - li - cans ___ be - gin ___ to sin, ___ the bat - wings start a slam - ming. It's ___ time

8va

P.S.

(5)

Rhy. Fill 1

Gtr. 2

*Trem.

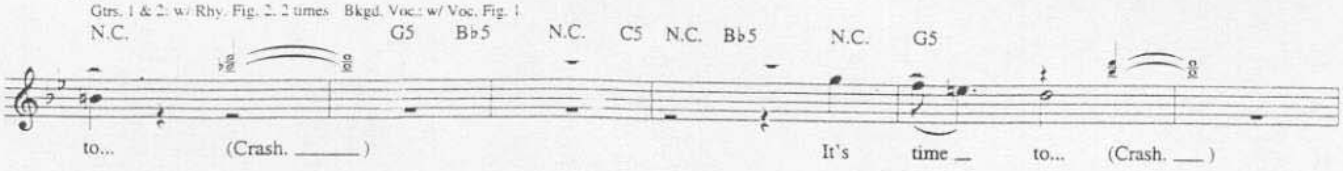
T A B 15

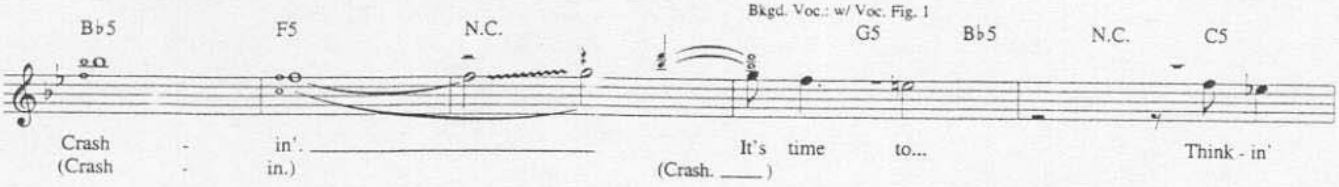
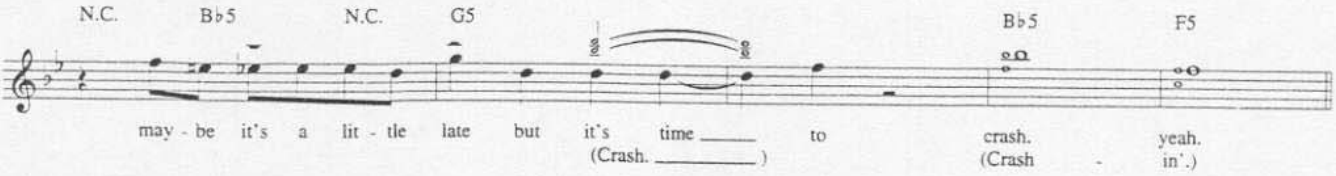
* Trem. pick while sliding.

92

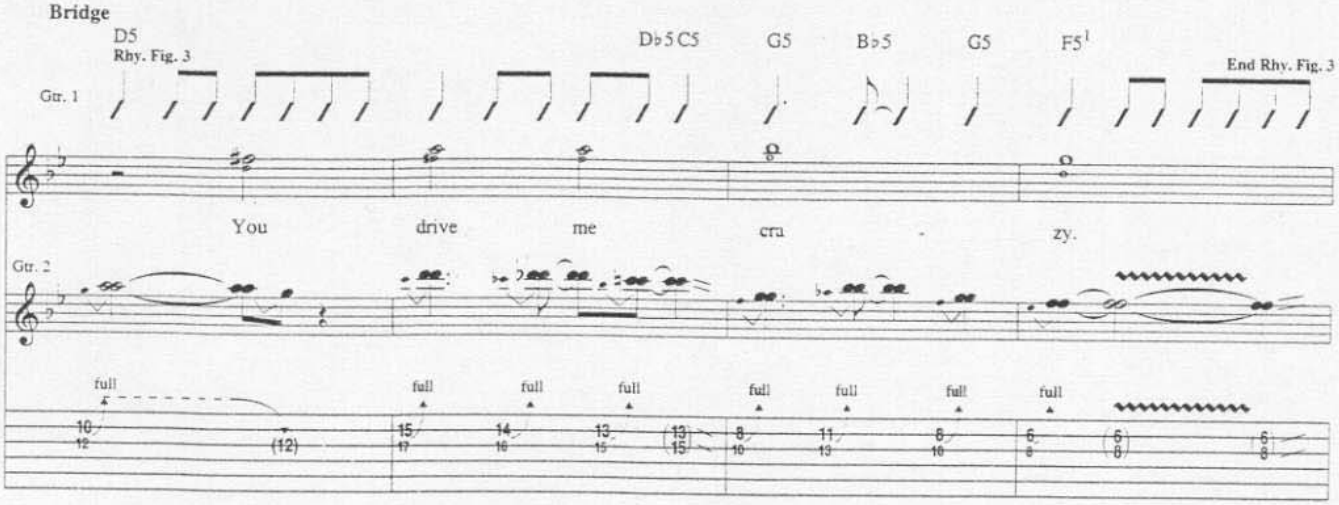
Chorus

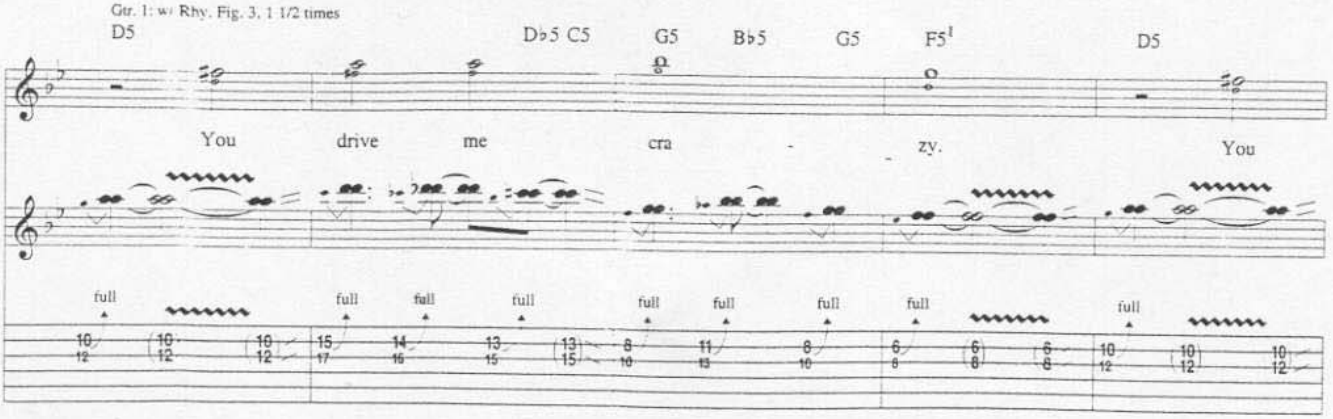
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times Bkgd. Voc.: w/ Voc. Fig. 1

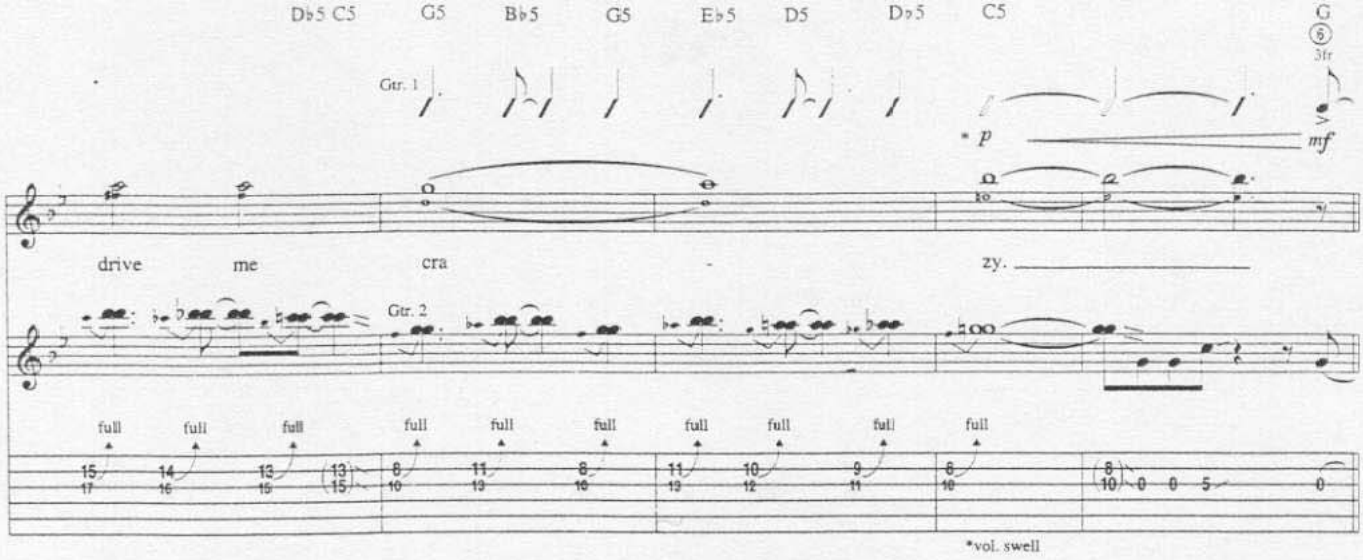


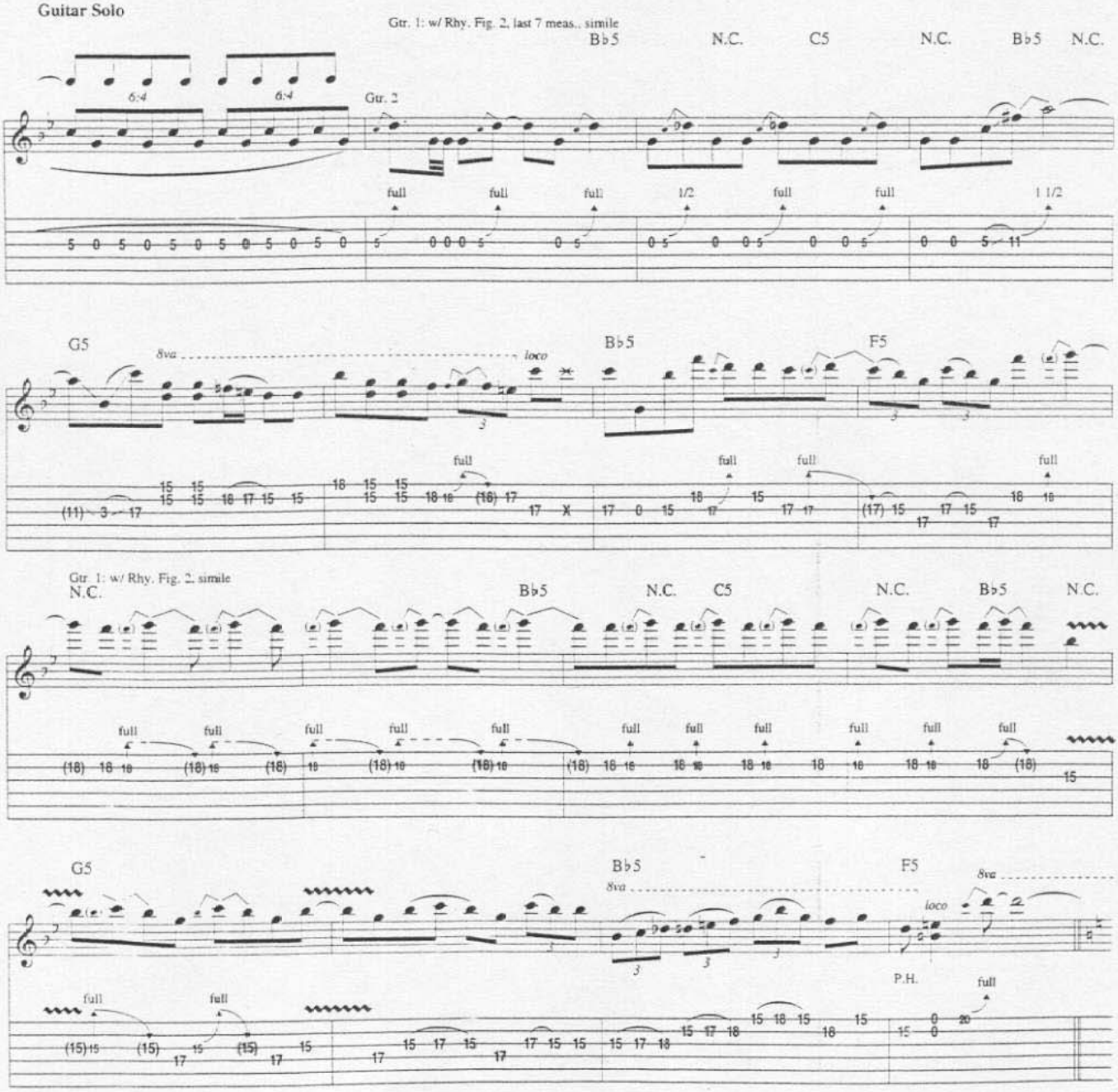
Bkgd. Voc.: w/ Voc. Fig. 1



Bridge







Guitar Solo

93

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

C5 E♭5 A5 F5 C5

3. Cap - tain Bil - ly Beem - ish put a lamb up on a rack. Thanks for com-in', Bil -

8va loco w/ bar w/ bar fdbk. w/ bar +1/2 pitch: D

E♭5 A5 F5 C5 E♭5

ly, and we hope you're com-in' back. The cas - tle will be wait - ing for the next

w/ bar fdbk. w/bar fdbk. w/bar -1 1/2 pitch: D♯ -1 pitch: F

A5 F5 C5 E♭5

bang - ers and mash. Blanche and Mar - sha Rez - nick put their

8va fdbk. w/ bar full full w/ bar P.H. 1/2 -1 1/2

A5 F5 *D.S. al Coda*

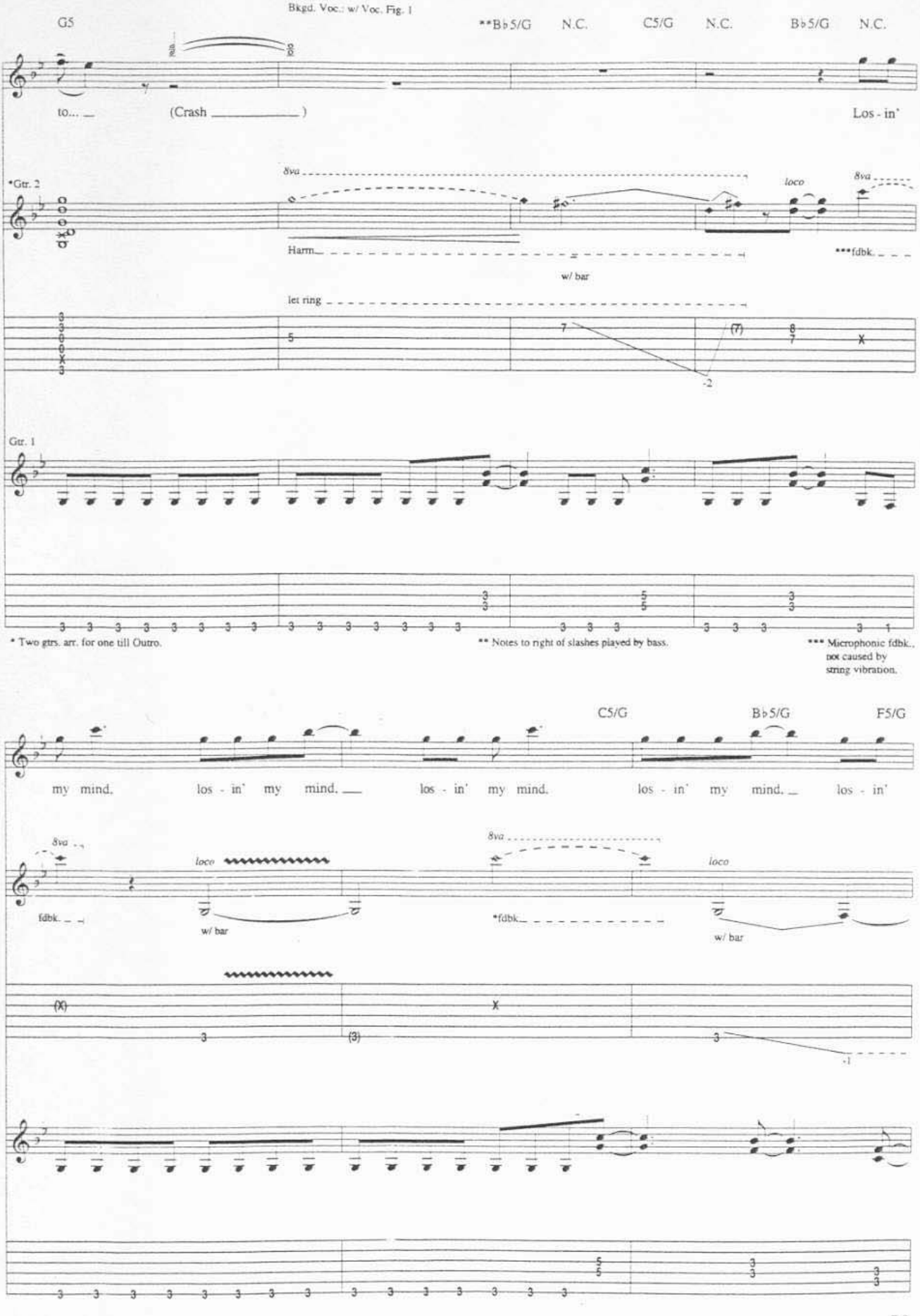
mar - mite with their hash. ha. ha. ha. ha.

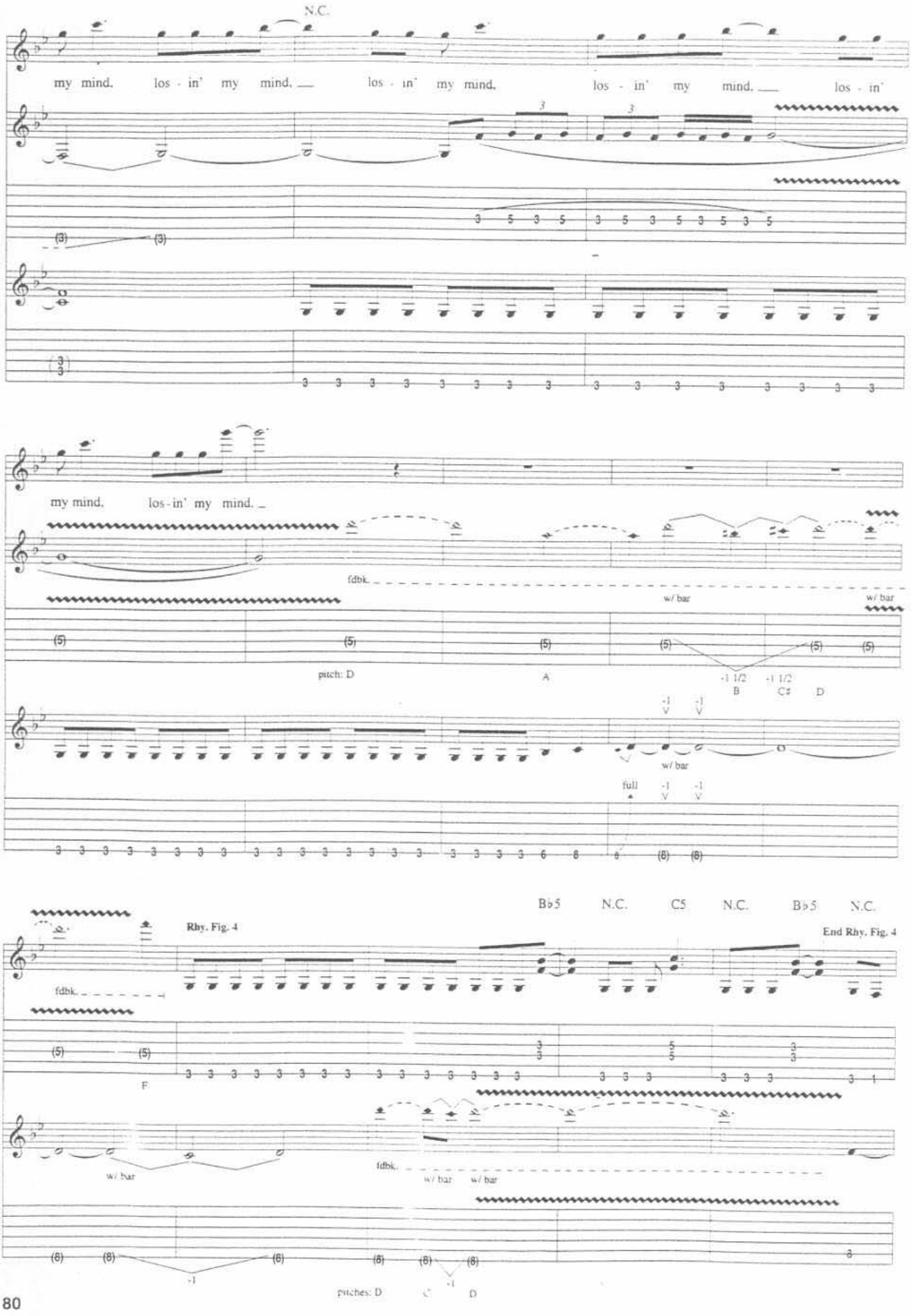
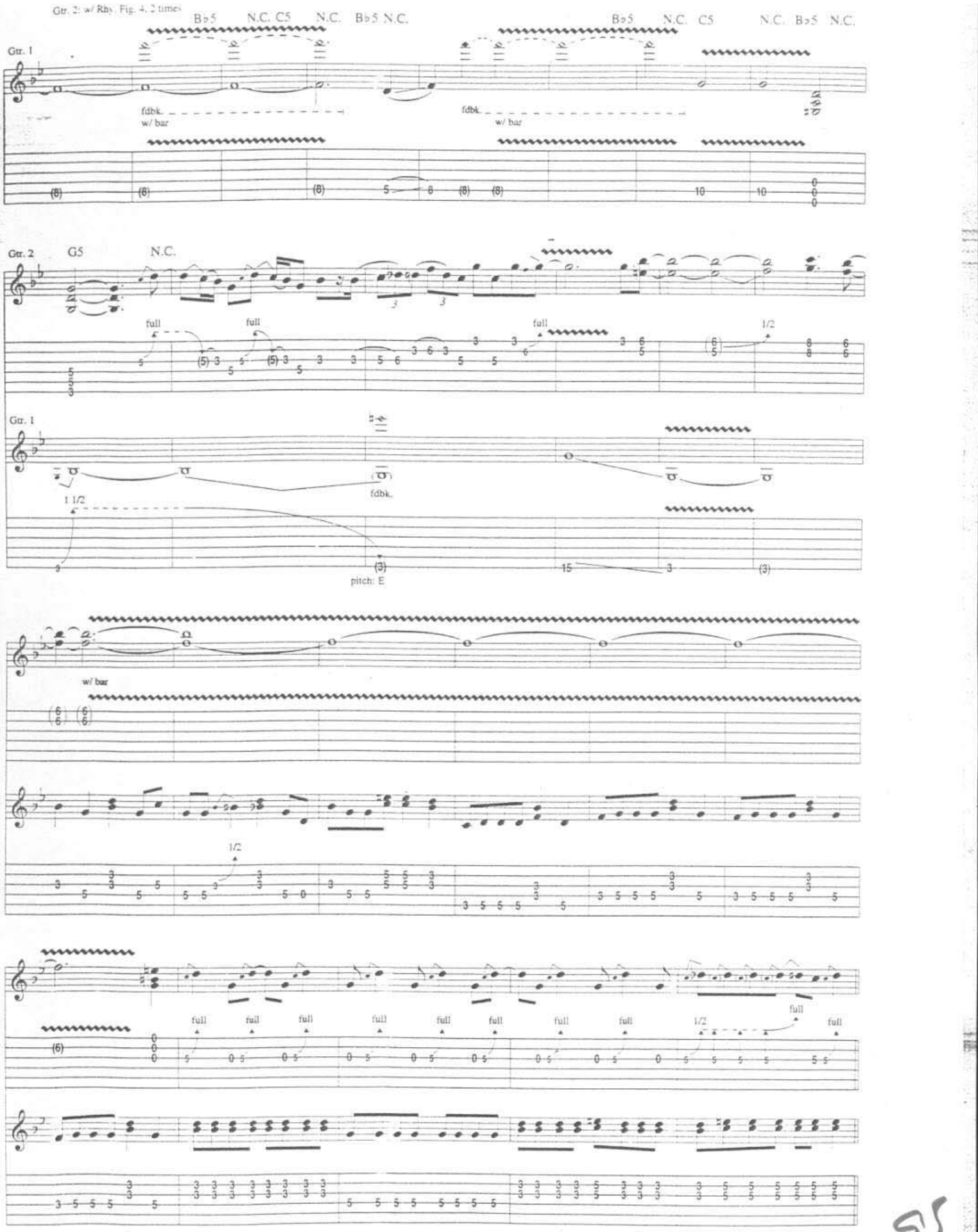
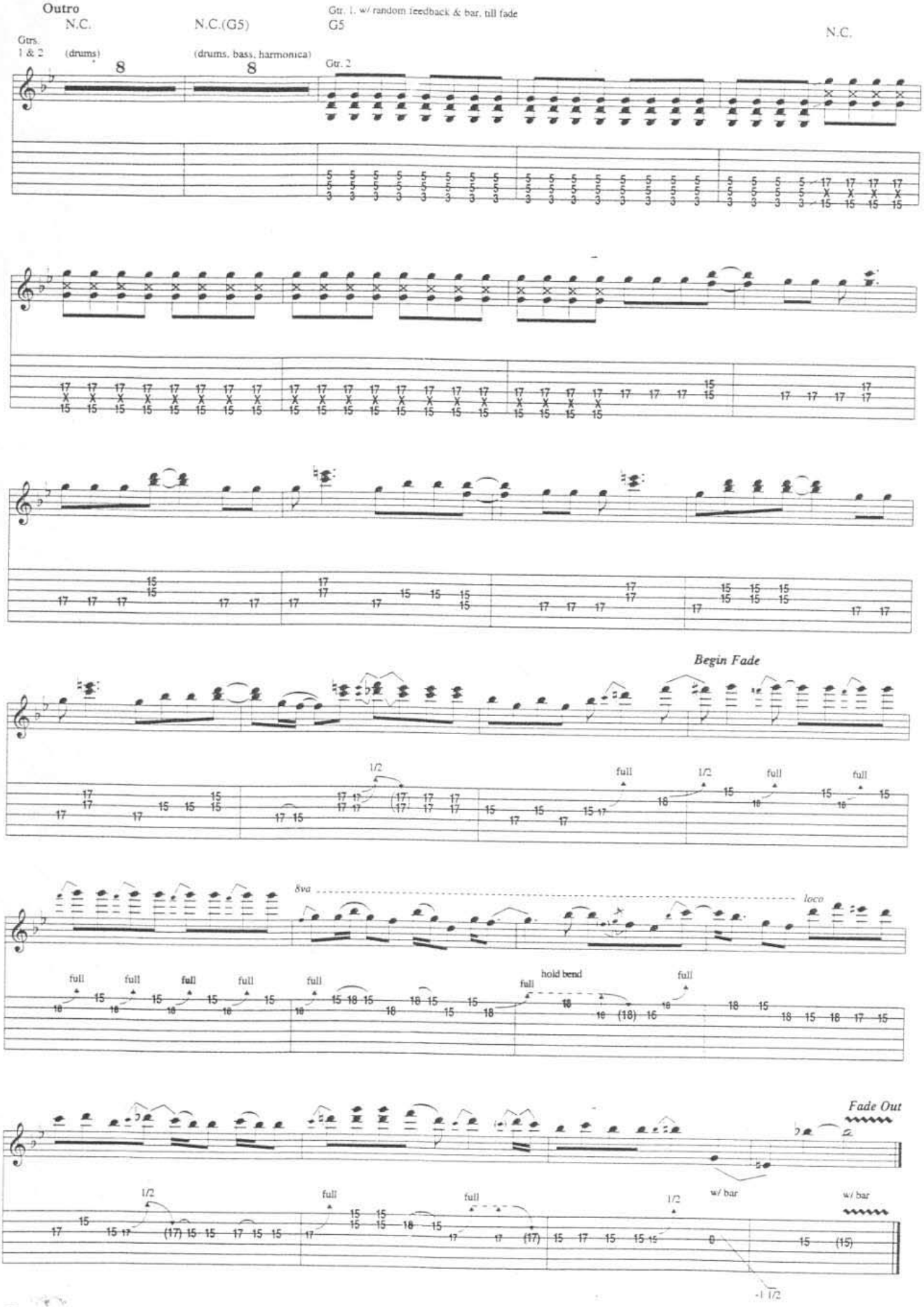
loco w/ bar full

⊕ *Coda*

B♭5 F5

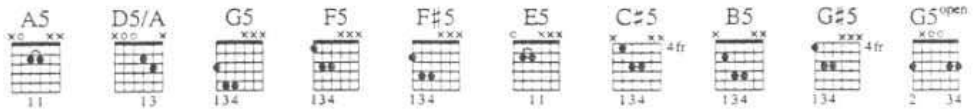
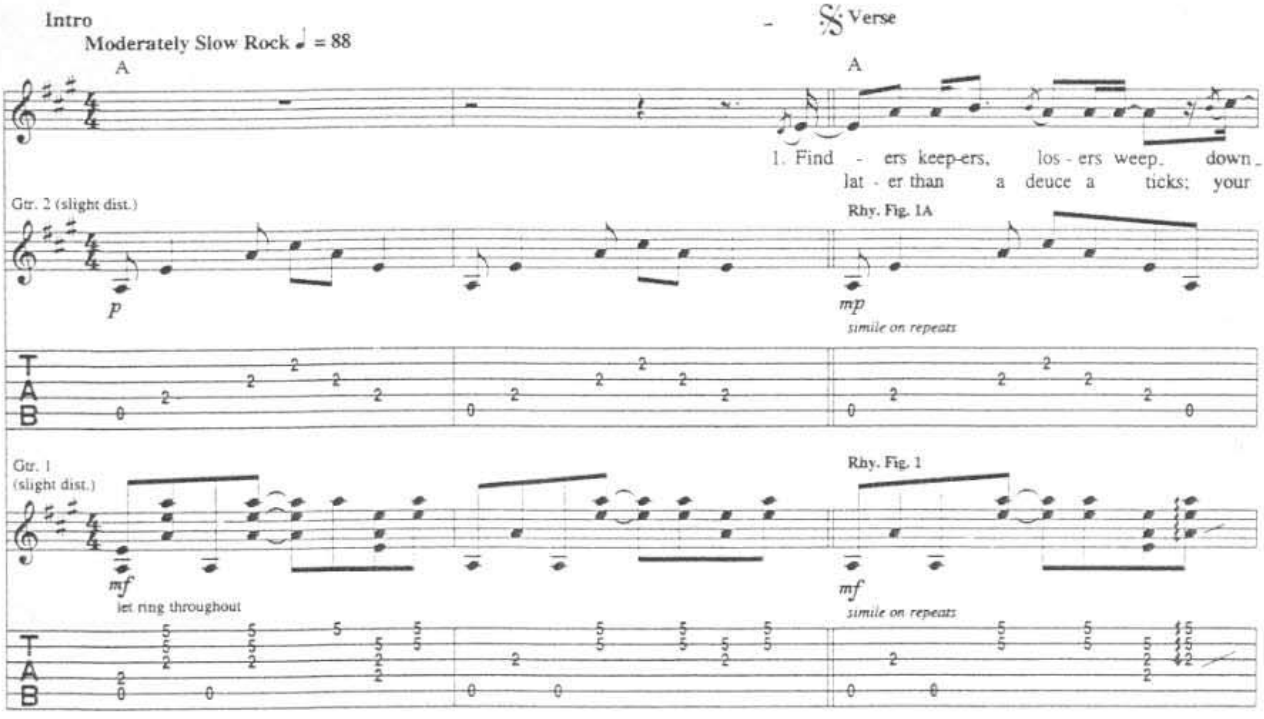
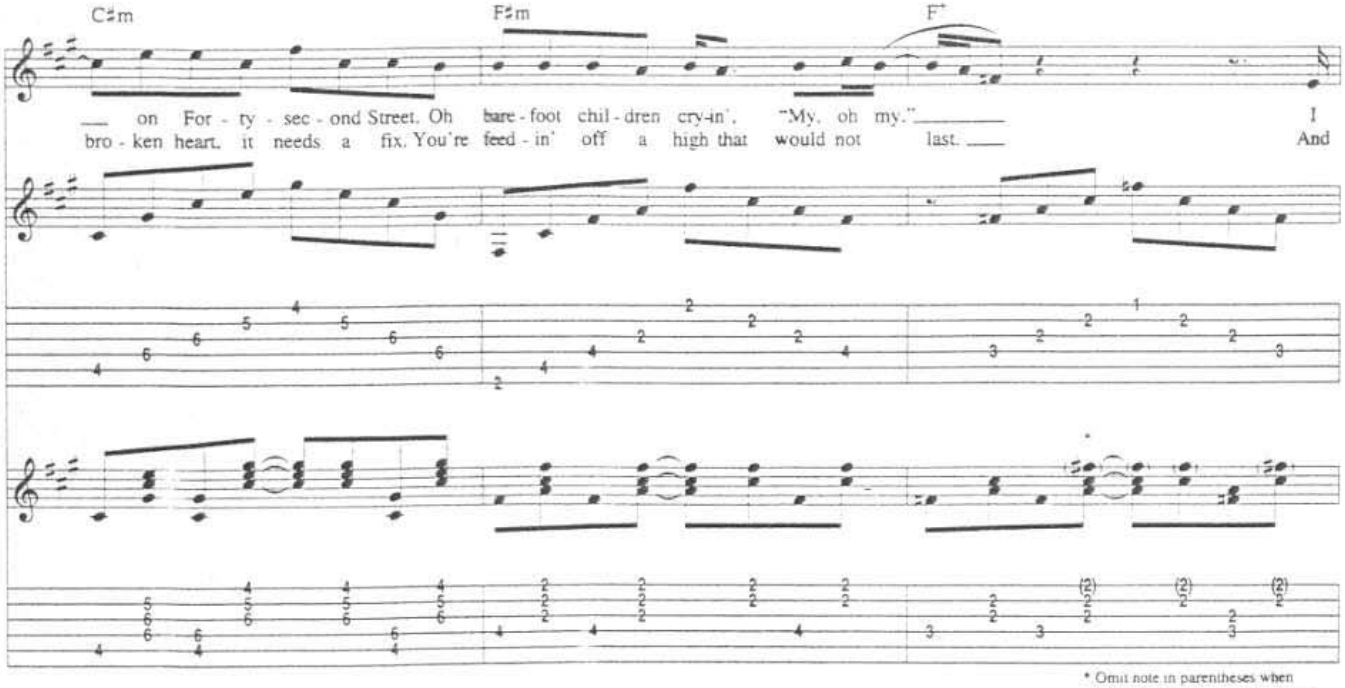
Crash - in'. It's time
(Crash - in'.)


Bkgd. Voc.: w/ Voc. Fig. 1
G5
**B♭5/G
N.C.
C5/G
N.C.
B♭5/G
N.C.
to... _
(Crash _____)
Los - in'
*Gtr. 2
8va
loco
8va
Harm.
***fdbk.
w/ bar
let ring
Gtr. 1
* Two gtrs. arr. for one till Outro.
** Notes to right of slashes played by bass.
*** Microphonic fdbk., not caused by string vibration.
C5/G
B♭5/G
F5/G
my mind.
los - in' my mind. ___
los - in' my mind.
los - in' my mind. _
los - in'
8va
loco
fdbk.
w/ bar
8va
loco
*fdbk.
w/ bar


N.C.
my mind, los - in' my mind, los - in' my mind, los - in' my mind, los - in'
my mind, los - in' my mind.
fdbk.
w/ bar
pitch: D
A
B
C♯
D
full
Rhy. Fig. 4
End Rhy. Fig. 4
B♭5
N.C.
C5
N.C.
B♭5
N.C.
F
pitches: D
D

Gtr. 2: w/ Rhy. Fig. 4, 2 times
B♭5 N.C. C5 N.C. B♭5 N.C.
B♭5 N.C. C5 N.C. B♭5 N.C.
Gtr. 1
fdbk.
w/ bar
fdbk.
w/ bar
Gtr. 2
G5
N.C.
full
full
full
1/2
Gtr. 1
fdbk.
1 1/2
pitch: E
w/ bar
1/2
full
full
full
full
full
full
full
full
1/2
full
full

Outro
N.C.
N.C.(G5)
Gtr. 1: w/ random feedback & bar, till fade
G5
N.C.
Gtrs. 1 & 2
(drums)
(drums, bass, harmonica)
Gtr. 2
Begin Fade
8va
loco
hold bend
Fade Out
w/ bar
w/ bar
full
1/2

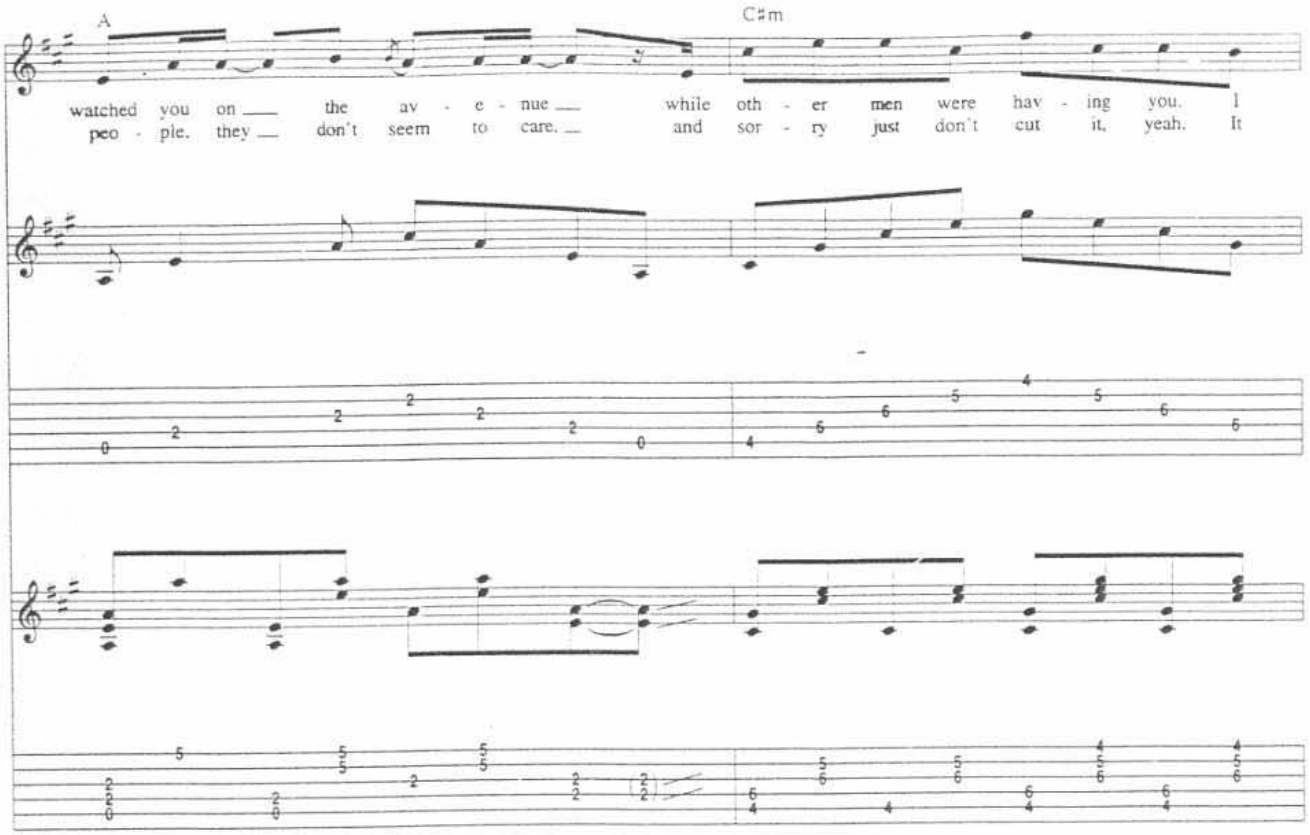
Kiss Your Past Goodbye

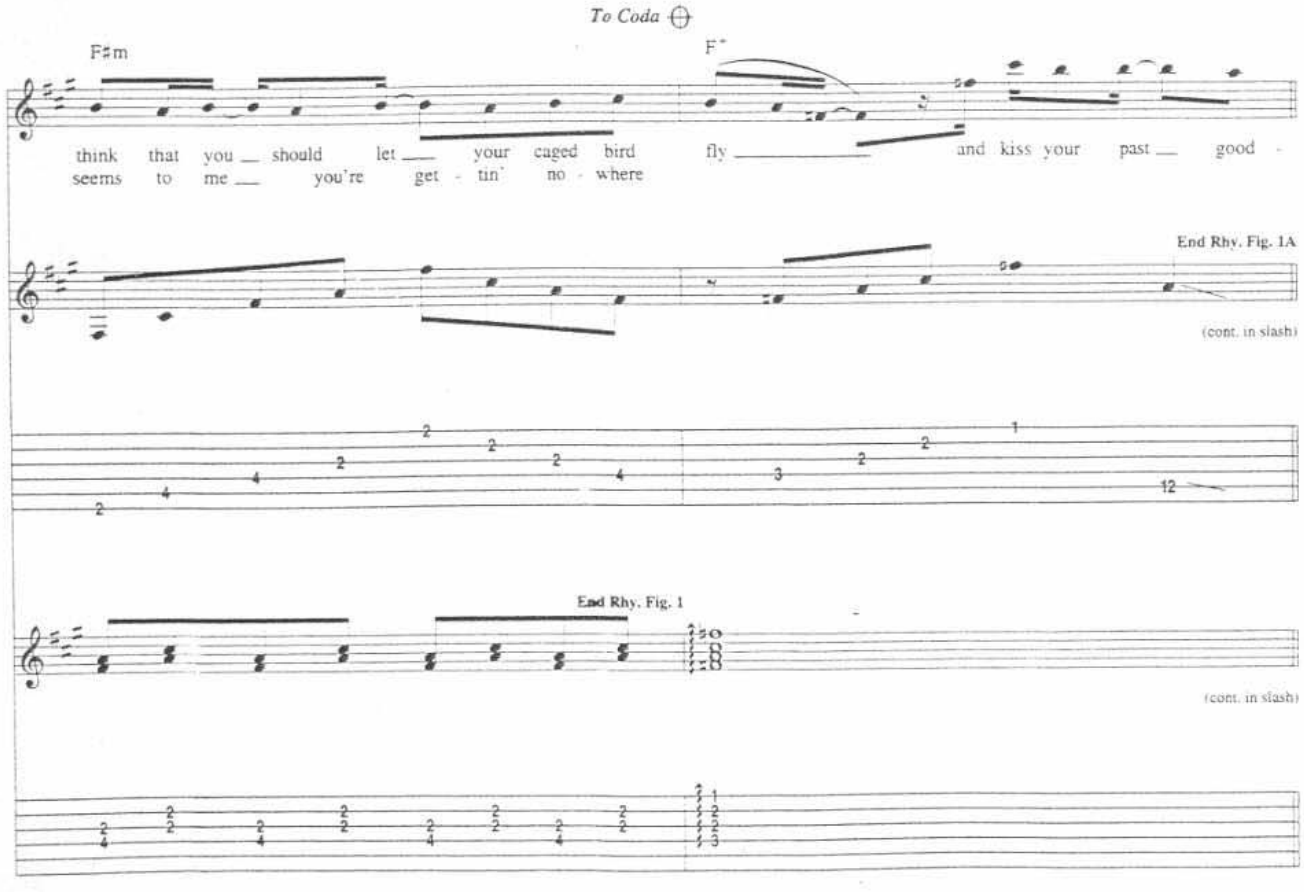
Words and Music by Steven Tyler and Mark Hudson

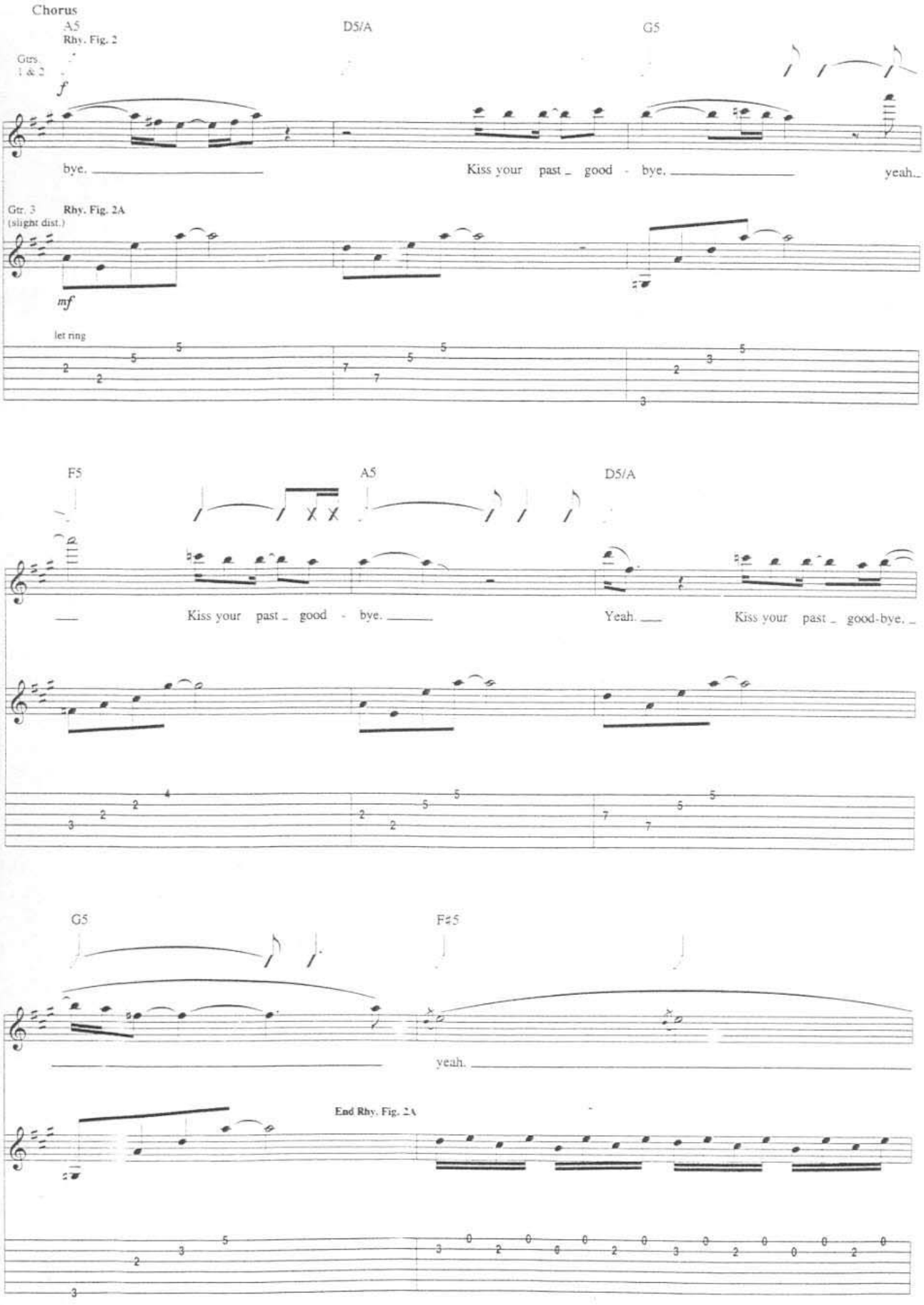


C♯m
F♯m
F
on For - ty - sec - ond Street. Oh bare - foot chil - dren cry-in', "My, oh my."
bro - ken heart, it needs a fix. You're feed - in' off a high that would not last.
I
And

* Omit note in parentheses when Rhy. Fig. 1 is repeated or recalled.

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC. and BEEF PUPPET MUSIC
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for BEEF PUPPET MUSIC Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights Reserved International Copyright Secured Used by Permission

A
C♯m
watched you on the av - e - nue while oth - er men were hav - ing you. I
peo - ple. they don't seem to care. and sor - ry just don't cut it, yeah. It


To Coda
F♯m
F♯
think that you should let your caged bird fly and kiss your past good -
seems to me you're get - tin' no - where
End Rhy. Fig. 1A
(cont. in slash)
End Rhy. Fig. 1
(cont. in slash)


Chorus
A5
Rhy. Fig. 2
D5/A
G5
Gtrs. 1 & 2
f
bye.
Kiss your past good - bye.
yeah.
Gtr. 3 (slight dist.)
Rhy. Fig. 2A
mf
let ring
F5
A5
D5/A
Kiss your past good - bye.
Yeah.
Kiss your past good-bye.
G5
F♯5
yeah.
End Rhy. Fig. 2A

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

A

End Rhy. Fig. 2

2. I've been so lost I must con - fess; _ I've

Gtr. 3

Gtr. 3 tacet

C♯m F♯m

had my share of lone - li - ness. _ But yeah, it's hard to keep _ a good man down.

F+ A

The loves you lost _ were all _ in vain; the

Gtr. 3

let ring

Gtr. 3 tacet

C♯m F♯m

past lives on _ in - side your brain. I don't _ think you need those memo - 'ries hang - in' 'round.

Chorus

Gtr. 1: w/ Rhy. Fill 1

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

F+ A5 D5/A G5

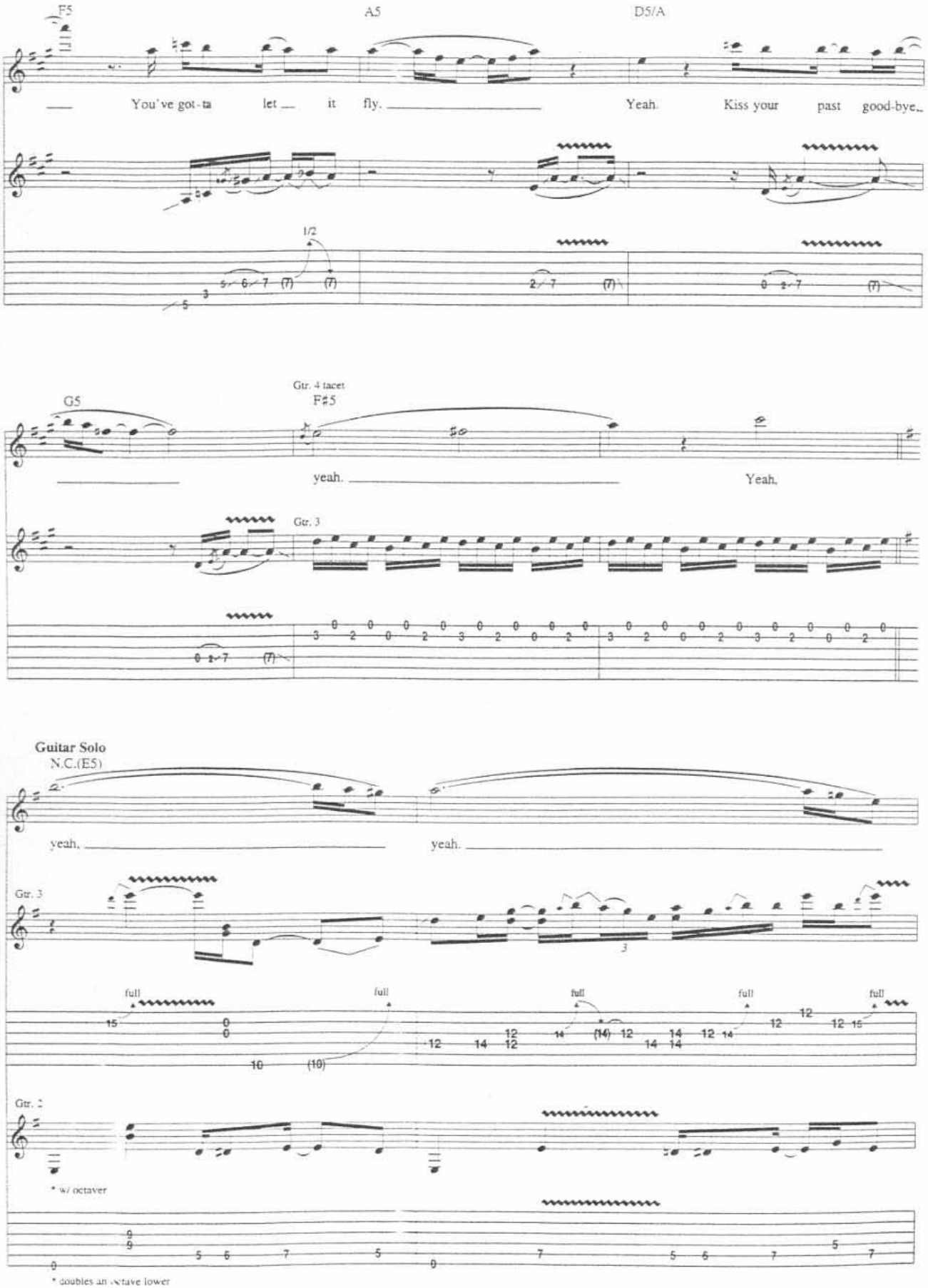
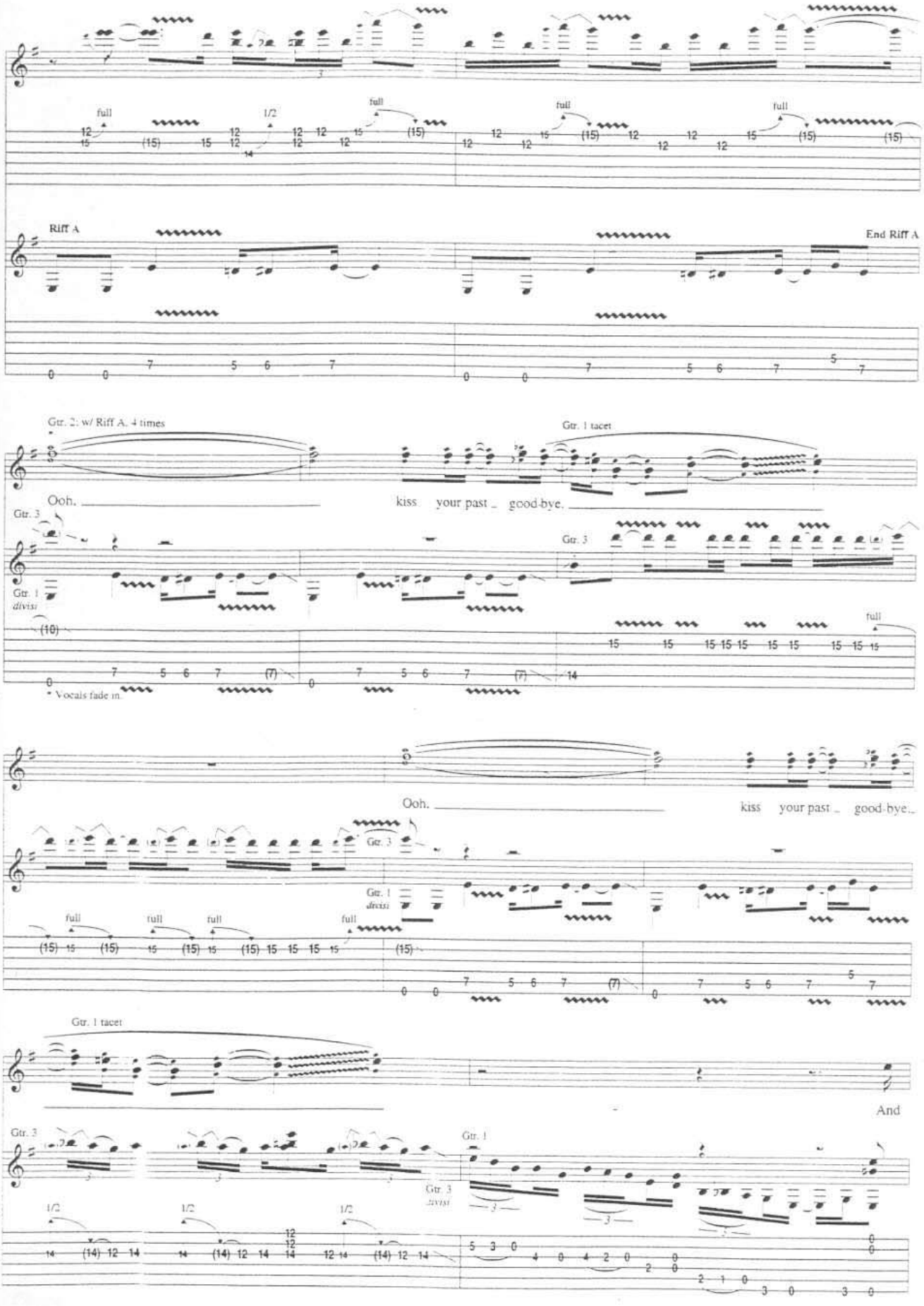
yeah. Good - bye. Kiss your past _ good - bye.

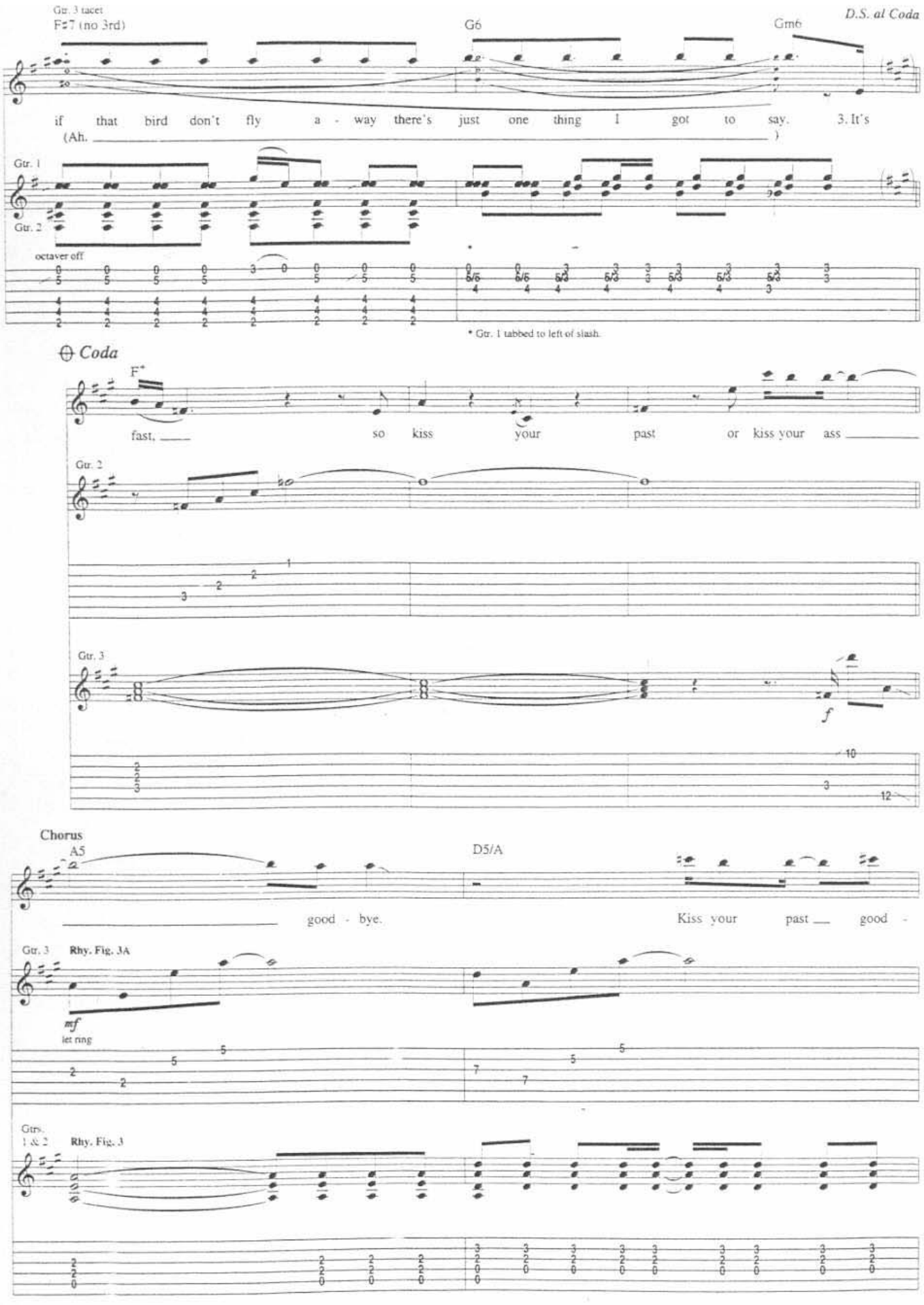
Gtr. 4 (dist.)

* Vol. swell

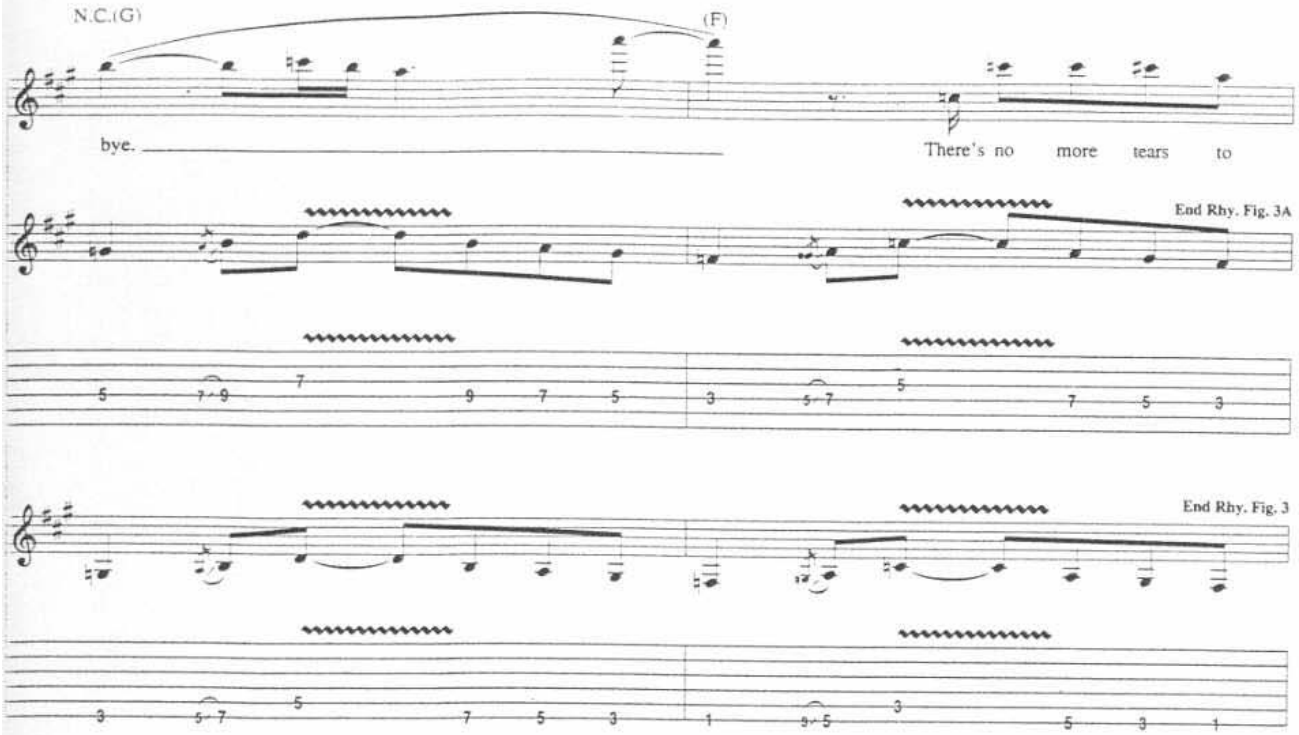
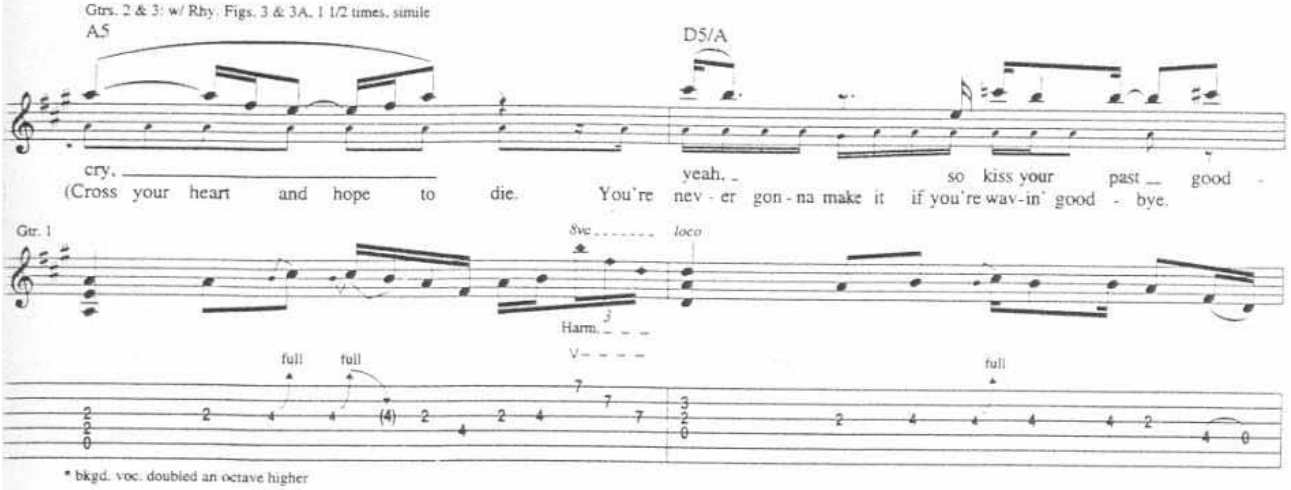
Rhy. Fill 1

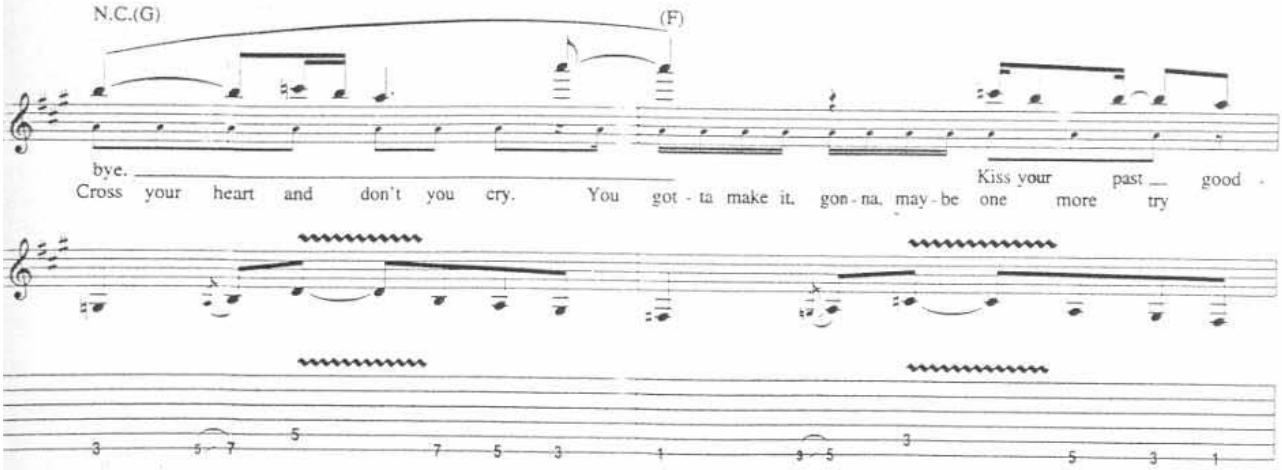
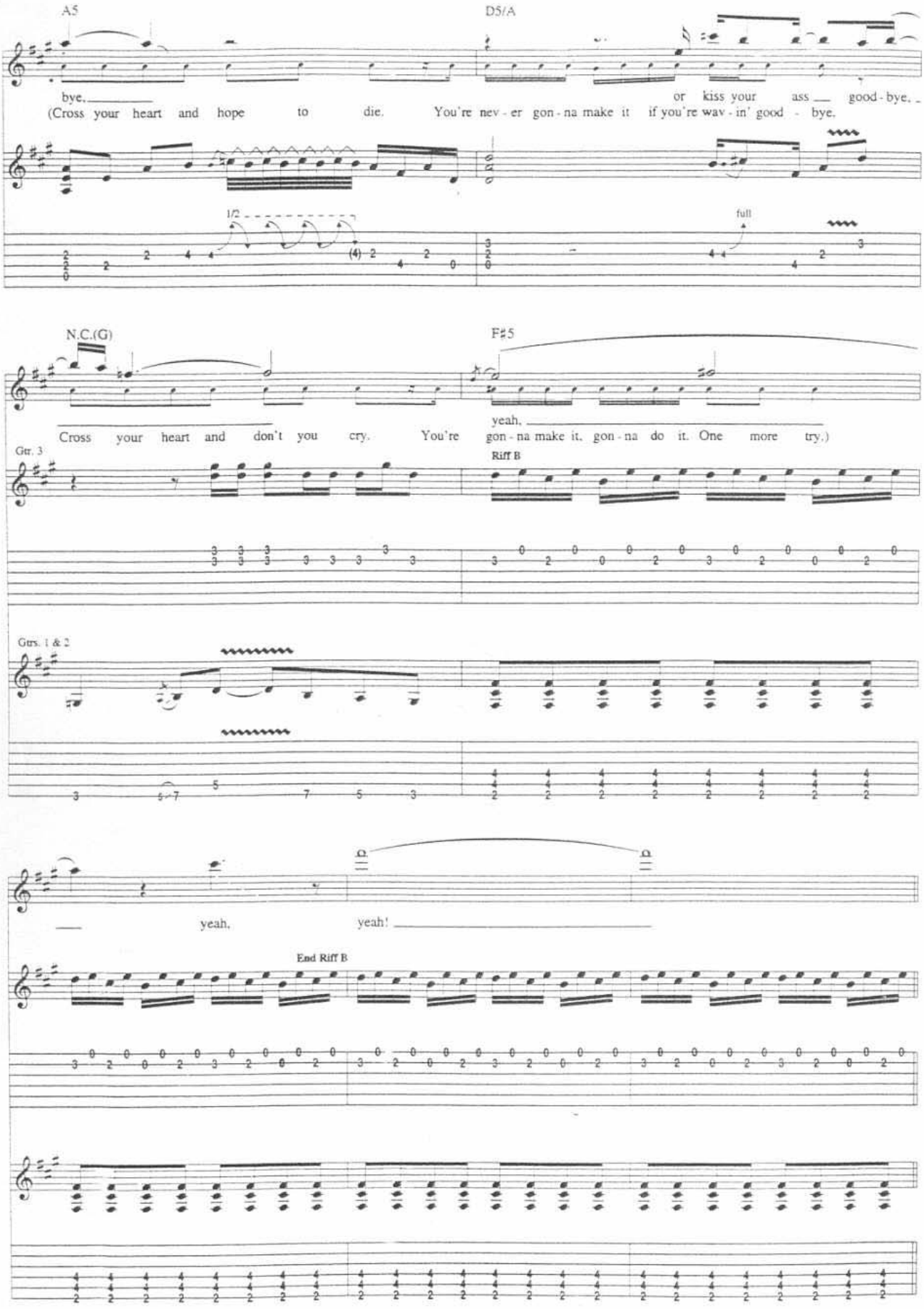
Gtr. 1


F5
A5
D5/A
You've got - ta let it fly. Yeah. Kiss your past good-bye.
1/2
Gtr. 4 tacet
G5
F♯5
yeah. Yeah.
Gtr. 3
Guitar Solo
N.C.(E5)
yeah. yeah.
Gtr. 3
full
Gtr. 2
* w/ octaver
* doubles an octave lower

full
1/2
Riff A
End Riff A
Gtr. 2: w/ Riff A, 4 times
Gtr. 1 tacet
Ooh.
kiss your past _ good-bye.
Gtr. 3
Gtr. 1
divisi
* Vocals fade in.
Gtr. 1 tacet
And


Gtr. 3 tacet
F♯7 (no 3rd)
G6
Gm6
D.S. al Coda
if that bird don't fly a - way there's just one thing I got to say. 3. It's
(Ah.)
Gtr. 1
Gtr. 2
octaver off
* Gtr. 1 tabbed to left of slash.
Coda
F♯
fast, so kiss your past or kiss your ass
Gtr. 2
Gtr. 3
f
Chorus
A5
D5/A
good - bye.
Kiss your past good -
Gtr. 3 Rhy. Fig. 3A
mf
let ring
Gtrs. 1 & 2 Rhy. Fig. 3

99



* bkgd. voc. doubled an octave higher

A5
D5/A
bye.
or kiss your ass good - bye.
(Cross your heart and hope to die. You're nev - er gon - na make it if you're wav - in' good - bye.
1/2
full
N.C.(G)
F♯5
yeah.
Cross your heart and don't you cry. You're gon - na make it, gon - na do it. One more try.)
Gtr. 3
Riff B
Gtrs. 1 & 2
yeah.
yeah!
End Riff B

100

Outro-Guitar Solo

Gtr. 3: w/ Riff B, 7 times

E5 D5/A

Gtrs. 1 & 2

Gtr. 4

w/ heavy reverb

full

C♯5

8va loco

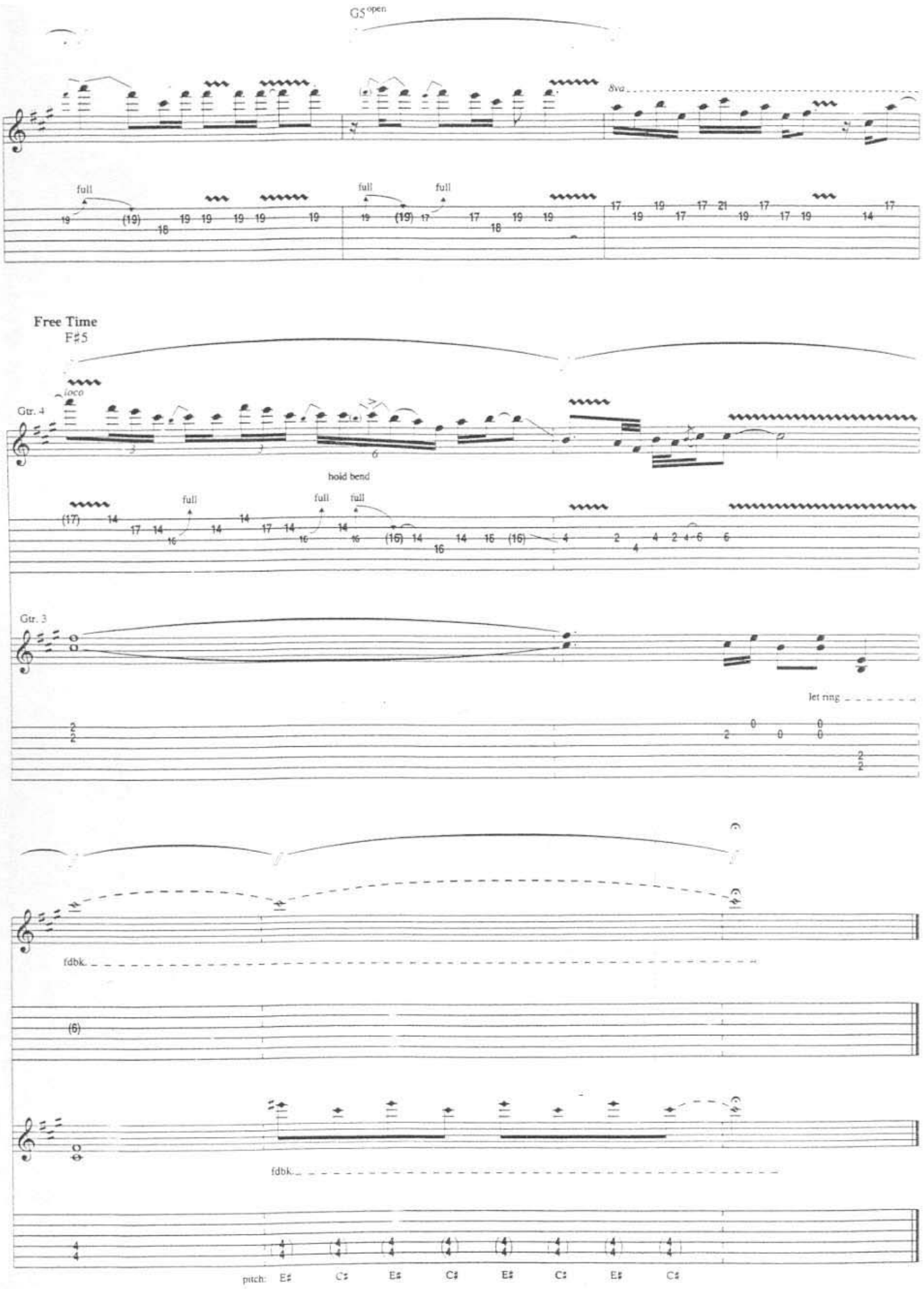
full full full full

B5

full full

A5 G♯5

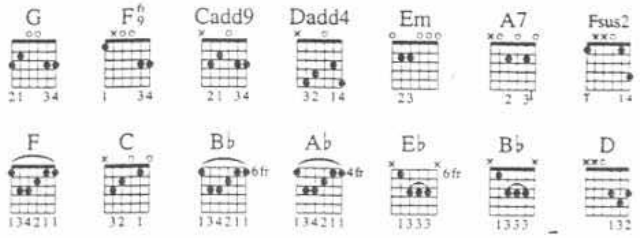
full 1/2 full 1/2 full full full


G5 open
8va
full
full
full
Free Time
F♯5
loco
Gtr. 4
hold bend
full
full
full
Gtr. 3
let ring
fdbk.
(6)
fdbk.
pitch: E♯ C♯ E♯ C♯ E♯ C♯ E♯ C♯

101

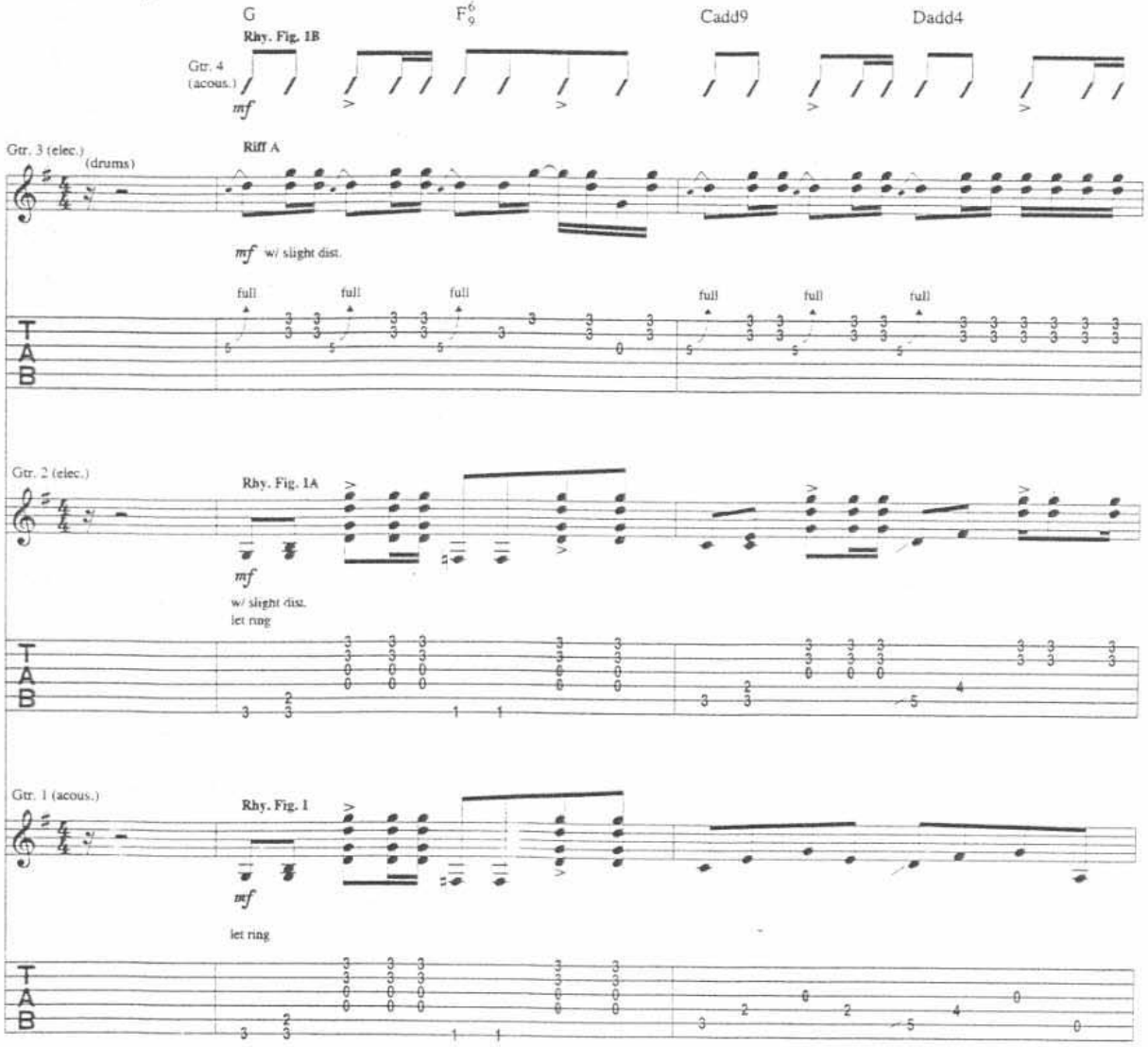
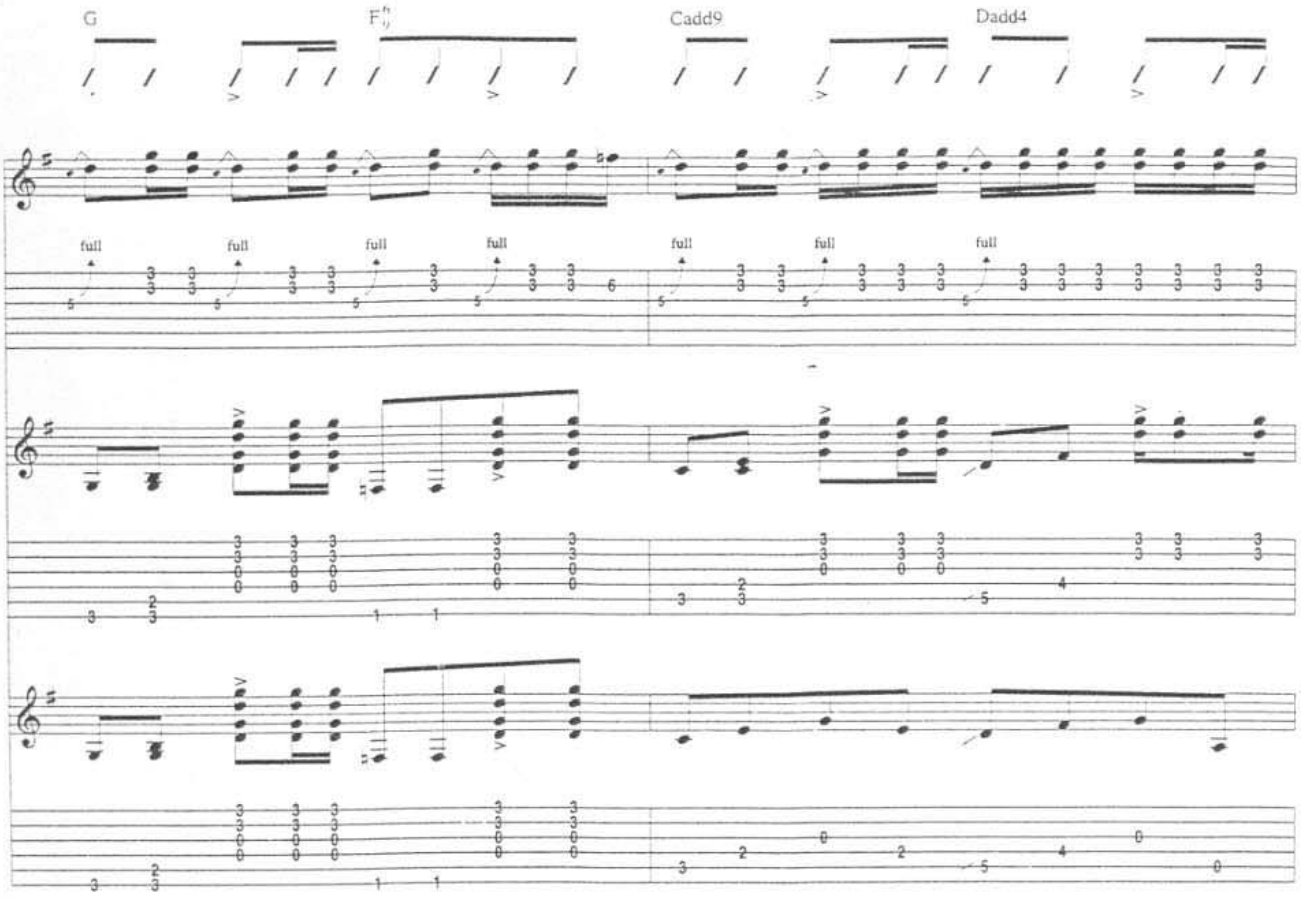
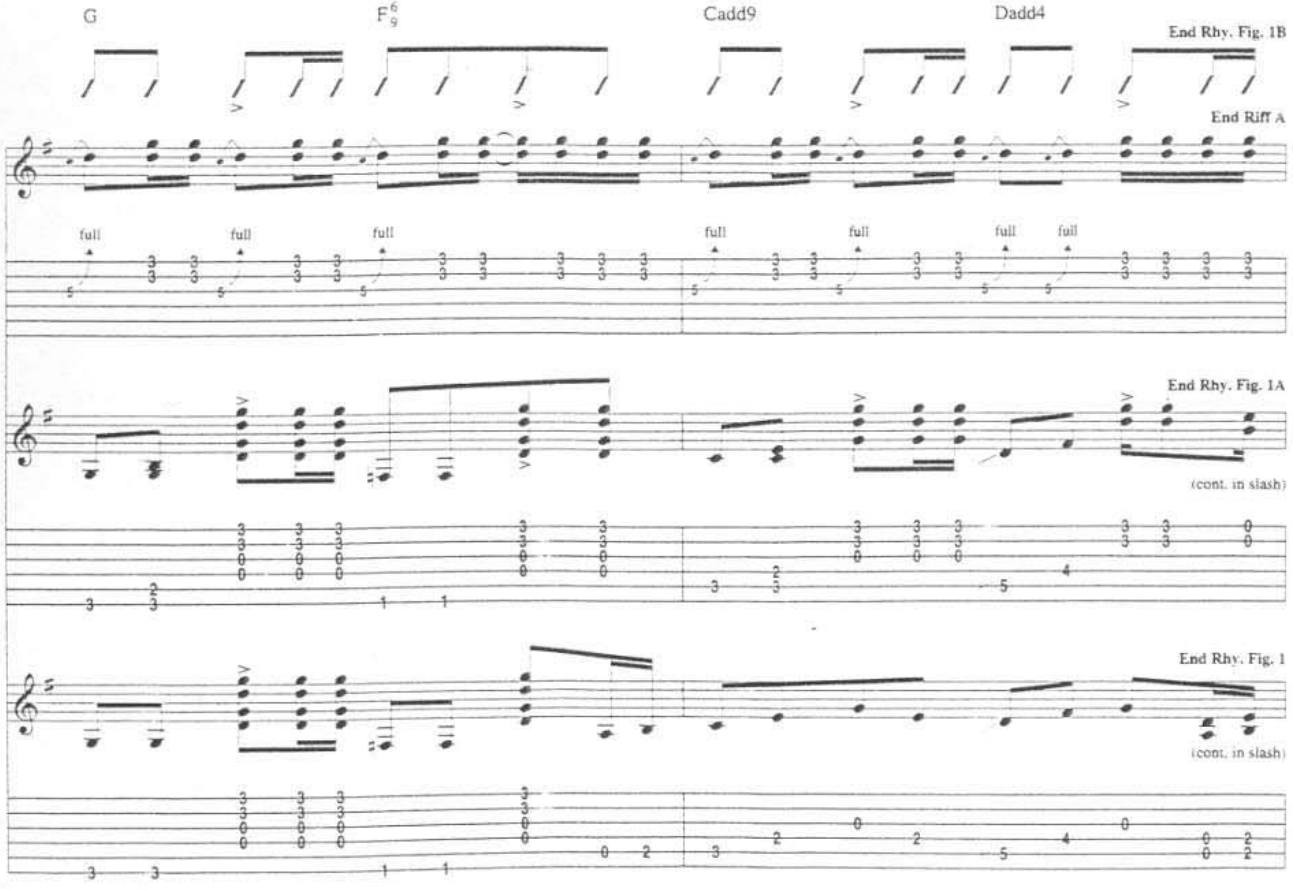
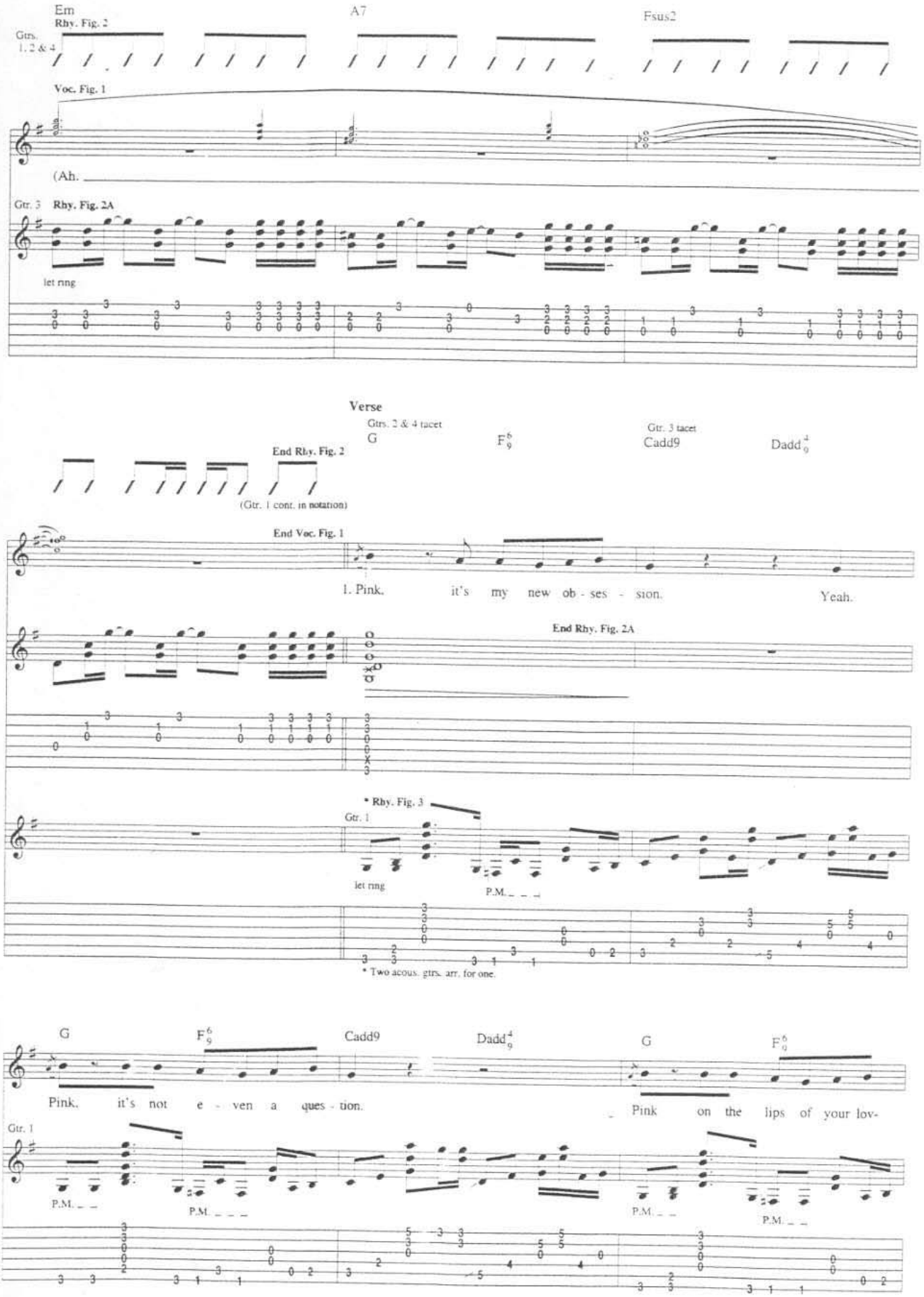
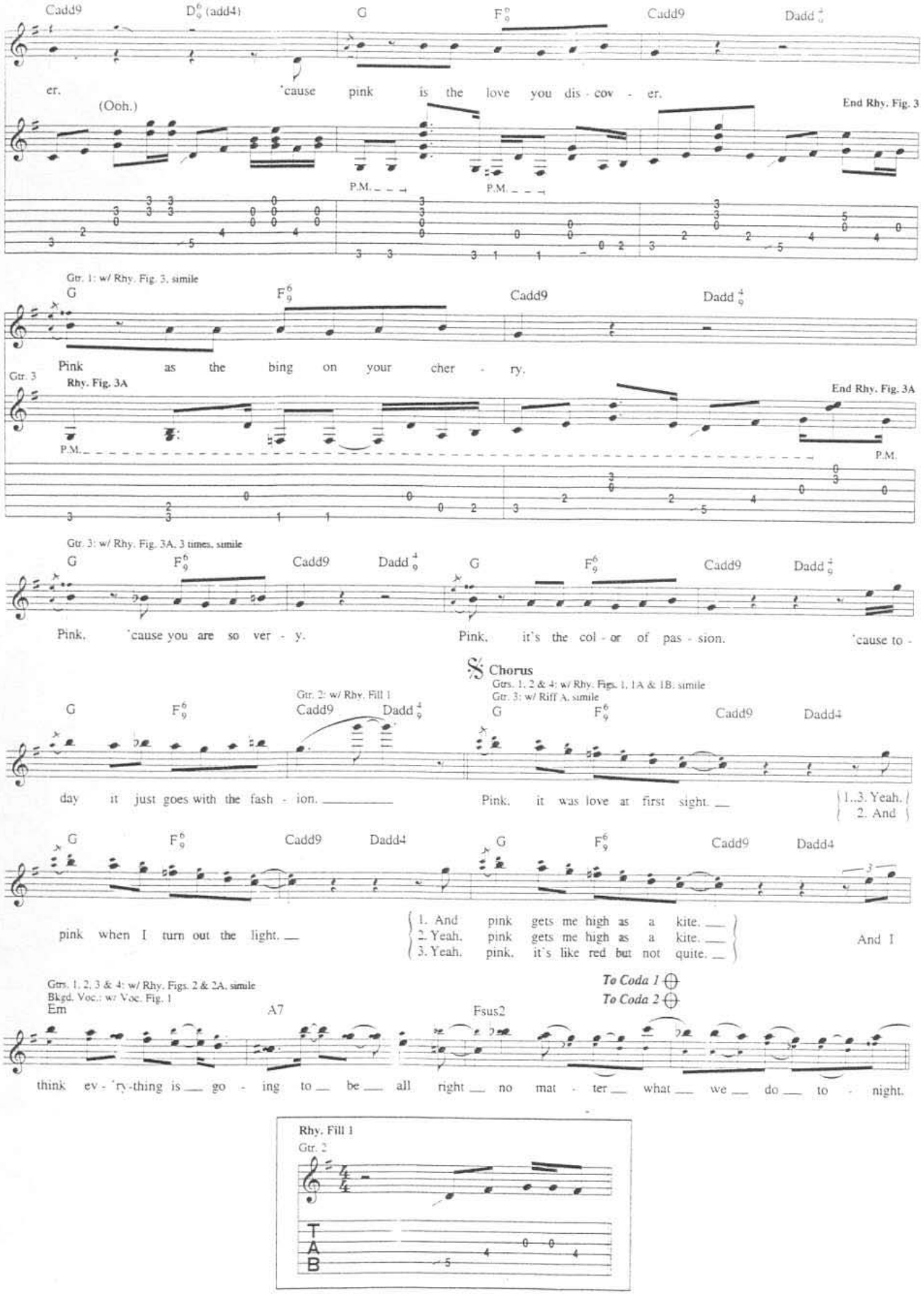
Pink

Words and Music by Steven Tyler, Richie Supa and Glen Ballard



Gtr. 5: Open G Tuning:
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 88

© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., COLGEMS-EMI MUSIC INC., SUPER SUPA SONGS,
MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC. and AEROSTATION CORPORATION
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for SUPER SUPA SONGS Controlled and Administered by COLGEMS-EMI MUSIC INC.
All Rights for AEROSTATION CORPORATION Controlled and Administered by MCA MUSIC PUBLISHING,
A Division of UNIVERSAL STUDIOS, INC.
All Rights Reserved International Copyright Secured Used by Permission

G
F9
Cadd9
Dadd4
full

G
F9
Cadd9
Dadd4
End Rhy. Fig. 1B
End Riff A
full
End Rhy. Fig. 1A
(cont. in slash)
End Rhy. Fig. 1
(cont. in slash)

Em
A7
Fsus2
Rhy. Fig. 2
Gtrs. 1, 2 & 4
Voc. Fig. 1
(Ah.
Gtr. 3
Rhy. Fig. 2A
let ring
Verse
Gtrs. 2 & 4 tacet
G
F6/9
Gtr. 3 tacet
Cadd9
Dadd4/9
End Rhy. Fig. 2
(Gtr. 1 cont. in notation)
End Voc. Fig. 1
1. Pink, it's my new ob - ses - sion. Yeah.
End Rhy. Fig. 2A
* Rhy. Fig. 3
Gtr. 1
let ring
P.M.
* Two acous. gtrs. arr. for one.
G
F6/9
Cadd9
Dadd4/9
G
F6/9
Pink, it's not e - ven a ques - tion. Pink on the lips of your lov-
Gtr. 1
P.M.

Cadd9
D6/9 (add4)
G
F9
Cadd9
Dadd4/9
er.
'cause pink is the love you dis - cov - er.
(Ooh.)
End Rhy. Fig. 3
P.M.
P.M.
Gtr. 1: w/ Rhy. Fig. 3, simile
G
F6/9
Cadd9
Dadd4/9
Pink as the bing on your cher - ry.
Gtr. 3
Rhy. Fig. 3A
End Rhy. Fig. 3A
P.M.
P.M.
Gtr. 3: w/ Rhy. Fig. 3A, 3 times, simile
G
F6/9
Cadd9
Dadd4/9
G
F6/9
Cadd9
Dadd4/9
Pink, 'cause you are so ver - y.
Pink, it's the col - or of pas - sion.
'cause to -
Chorus
Gtrs. 1, 2 & 4: w/ Rhy. Figs. 1, 1A & 1B, simile
Gtr. 2: w/ Rhy. Fill 1
Gtr. 3: w/ Riff A, simile
G
F6/9
Cadd9
Dadd4/9
G
F6/9
Cadd9
Dadd4
day it just goes with the fash - ion.
Pink, it was love at first sight.
1..3. Yeah.
2. And
G
F6/9
Cadd9
Dadd4
G
F6/9
Cadd9
Dadd4
pink when I turn out the light.
1. And pink gets me high as a kite.
2. Yeah. pink gets me high as a kite.
3. Yeah. pink, it's like red but not quite.
And I
Gtrs. 1, 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, simile
Bkgd. Voc.: w/ Voc. Fig. 1
To Coda 1
To Coda 2
Em
A7
Fsus2
think ev - 'ry-thing is go - ing to be all right no mat - ter what we do to - night.
Rhy. Fill 1
Gtr. 2
T
A
B

103

Verse

Gtr. 1: w/ Rhy. Fig. 3, simile

G F$^{6}_{9}$ Cadd9 Dadd$^{4}_{9}$ G F$^{6}_{9}$ Cadd9 Dadd$^{4}_{9}$

2. You could be my fla - min - go, 'coz pink is the new kind - a lin - go.

Gtr. 5 (elec.)

mf w/ slight. dist. & slide

D.S. al Coda 1

G F$^{6}_{9}$ Cadd9 Dadd$^{6}_{9}$ G F$^{6}_{9}$ Cadd9 Dadd$^{4}_{9}$

Gtr. 2: w/ Rhy. Fill 2

Pink, like a dec - o um-brel - la. It's kink but you don't ev - er tell her. Yeah.

8va loco

Harm.

w /slide

w /slide

steady gliss.

⊕ *Coda 1*

Guitar Solo

G F C

Gtr. 4

we do to - night, yeah. yeah.

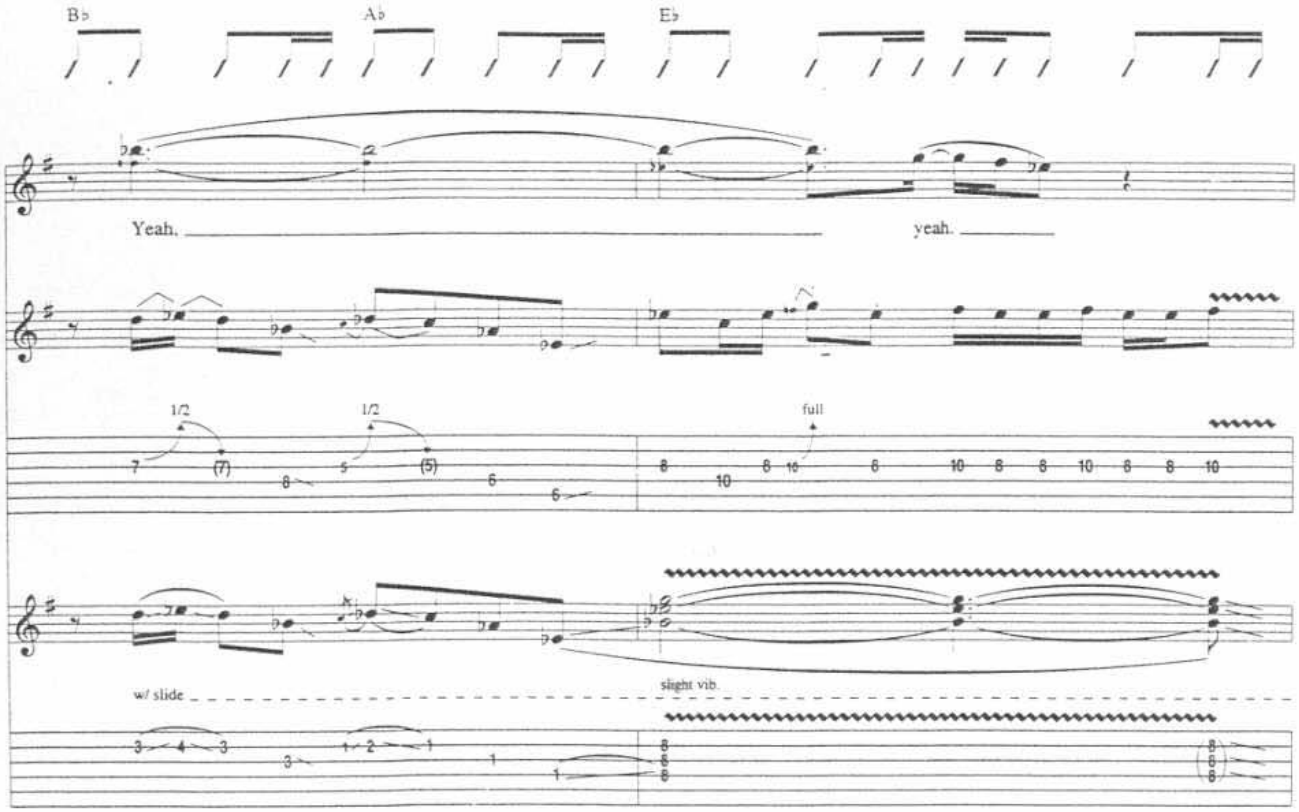
Gtr. 6 (elec.)

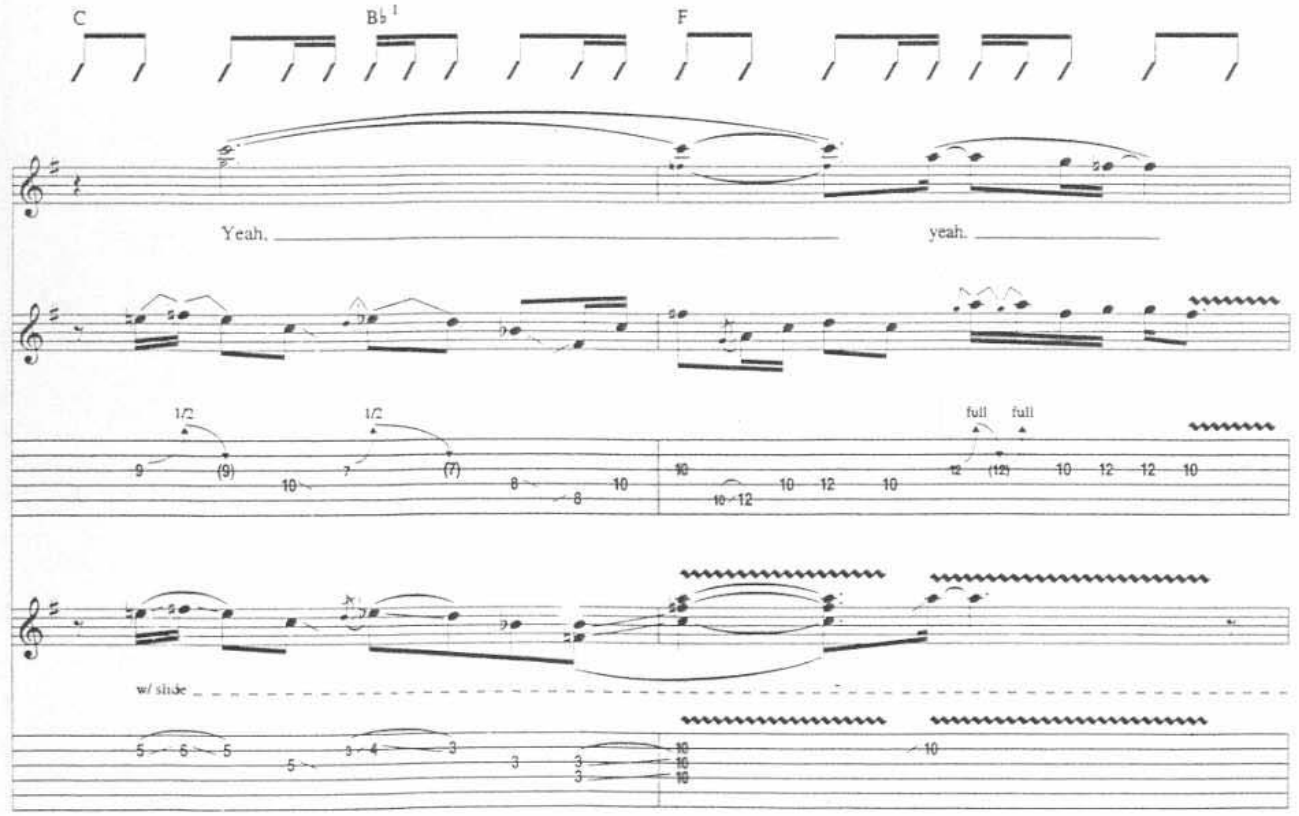
f w/ dist. tone & Leslie

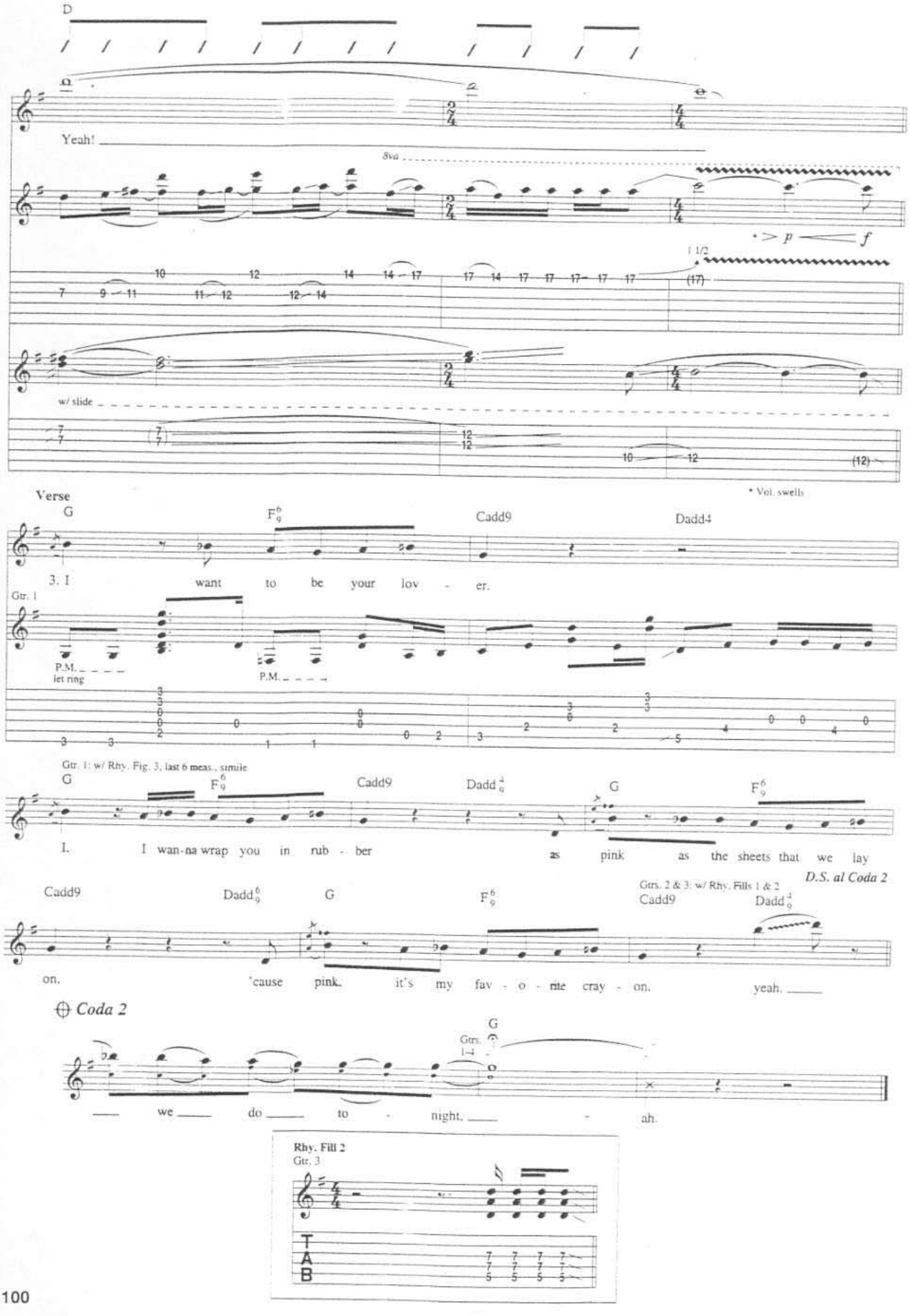
1/2 1/2 full 1/2

Gtr. 5

w/ slide

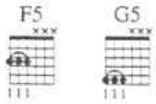
steady gliss.

B♭
A♭
E♭
Yeah,
yeah.
1/2
1/2
full
w/ slide
slight vib.


C
B♭
F
Yeah,
yeah.
1/2
1/2
full
full
w/ slide

104

D
Yeah!
8va
w/ slide
* Vol. swells
Verse
G
F6/9
Cadd9
Dadd4
3. I want to be your lov - er.
Gtr. 1
P.M.
let ring
P.M.
Gtr. 1: w/ Rhy. Fig. 3, last 6 meas., simile
G
F6/9
Cadd9
Dadd4/9
G
F6/9
I. I wan-na wrap you in rub - ber as pink as the sheets that we lay
D.S. al Coda 2
Cadd9
Dadd6/9
G
F6/9
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 2
Cadd9
Dadd4/9
on. 'cause pink. it's my fav - o - rite cray - on. yeah.
Coda 2
G
Gtrs. 1-4
we do to - night. - ah.
Rhy. Fill 2
Gtr. 3

Attitude Adjustment

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

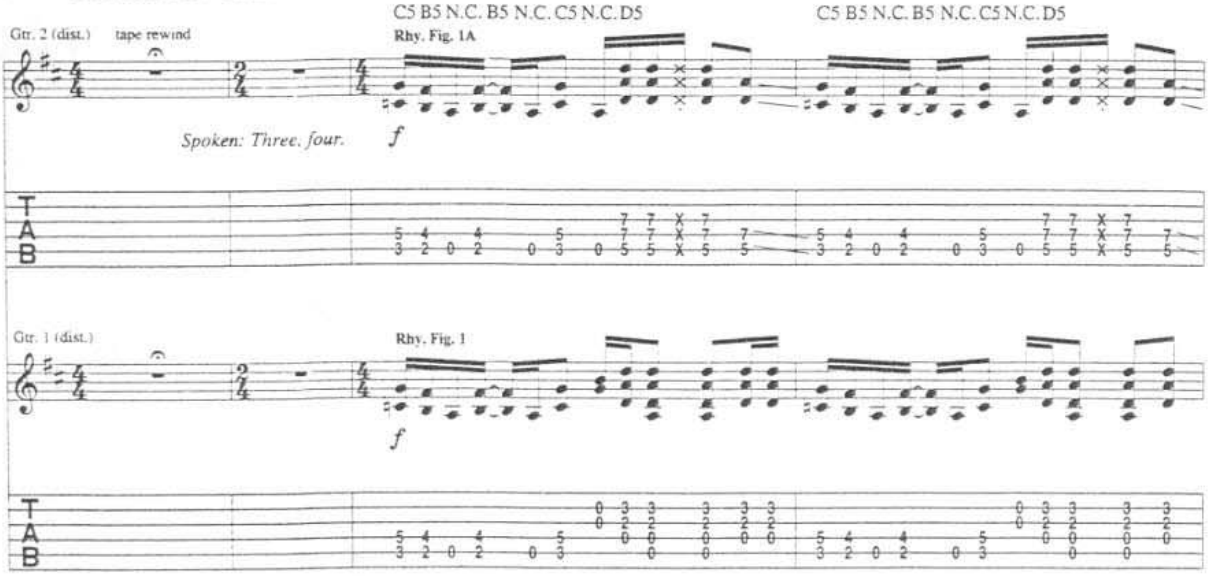


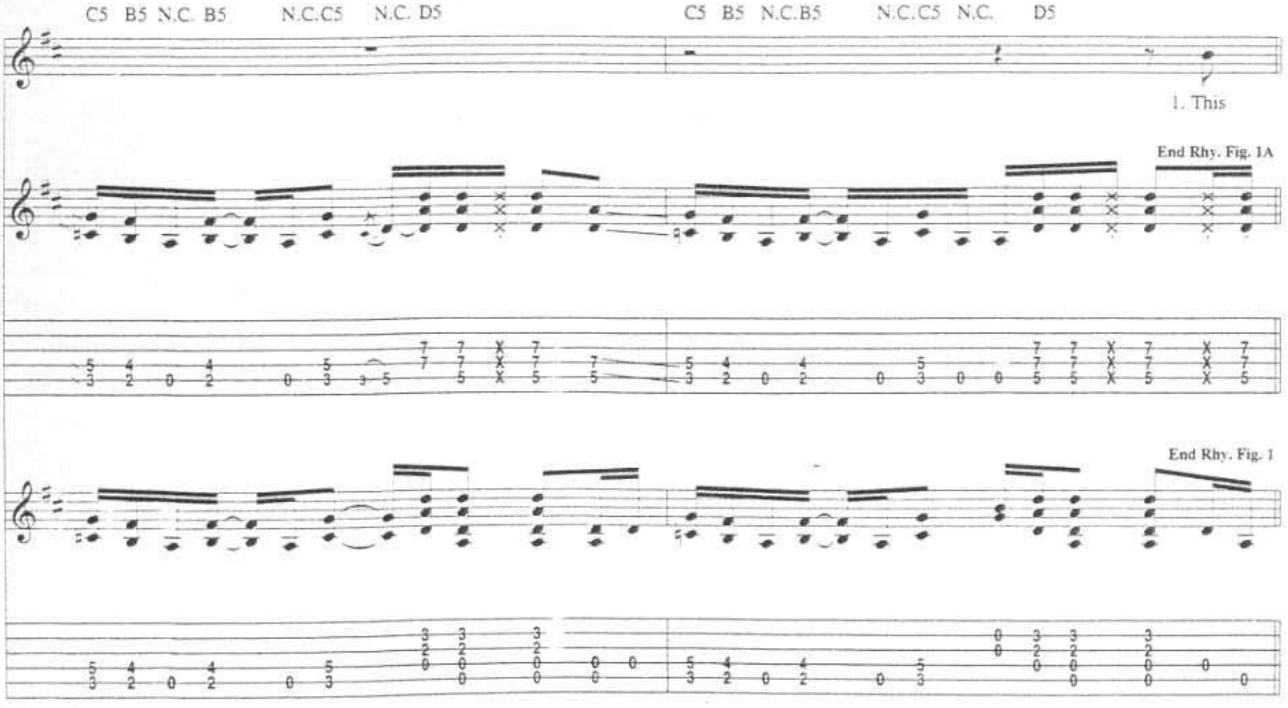
Gtrs. 1 & 2: Drop D Tuning:
⑥ = D ④ = D ③ = G ② = B ① = E

Gtr. 3: Open G Tuning:
⑥ = D ④ = D ③ = G ② = B ① = D

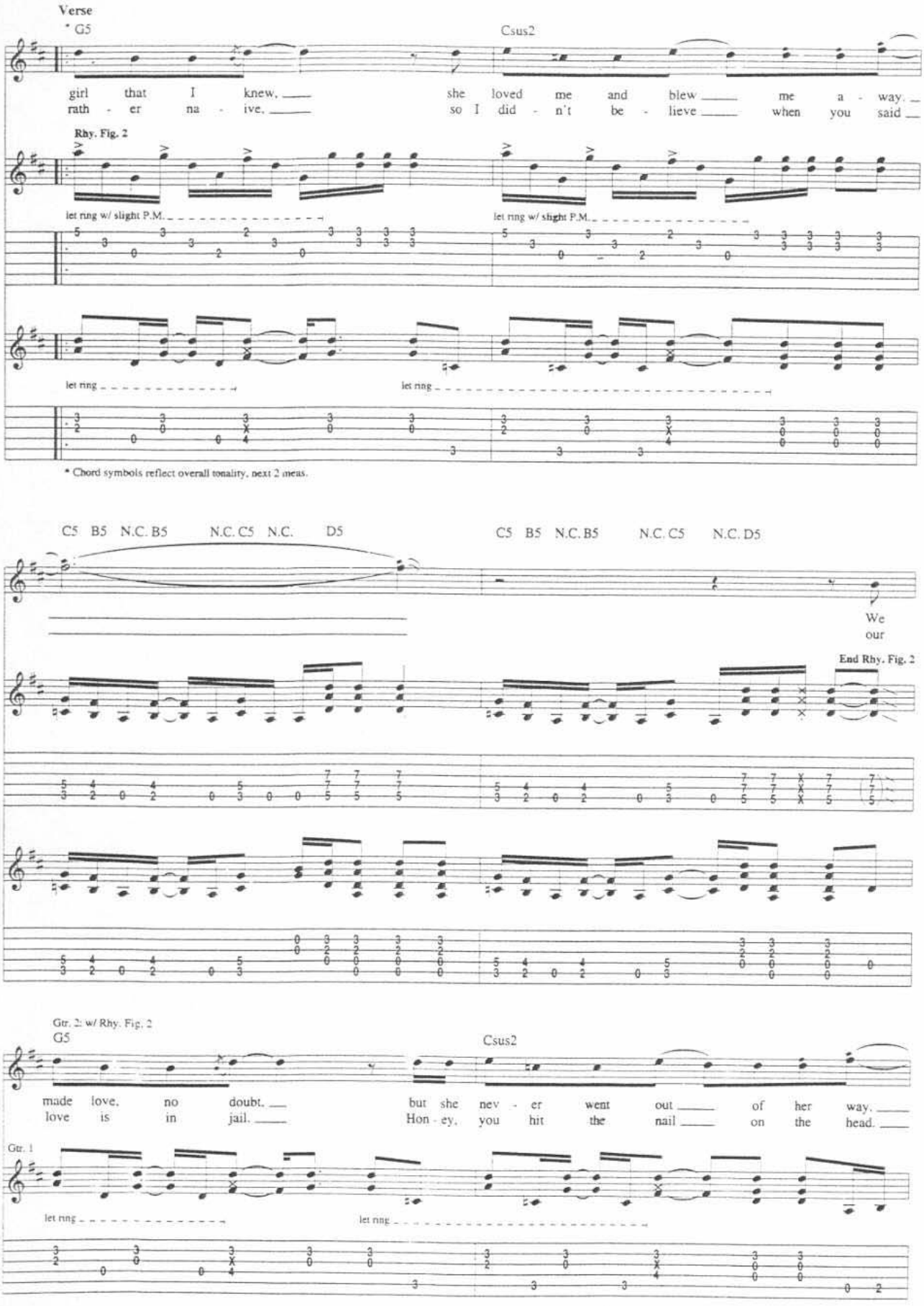
Intro

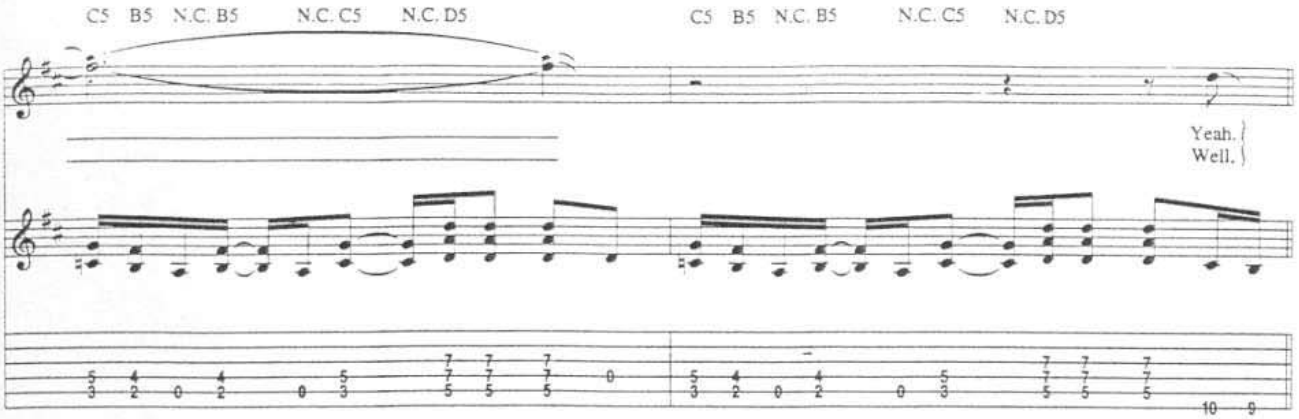
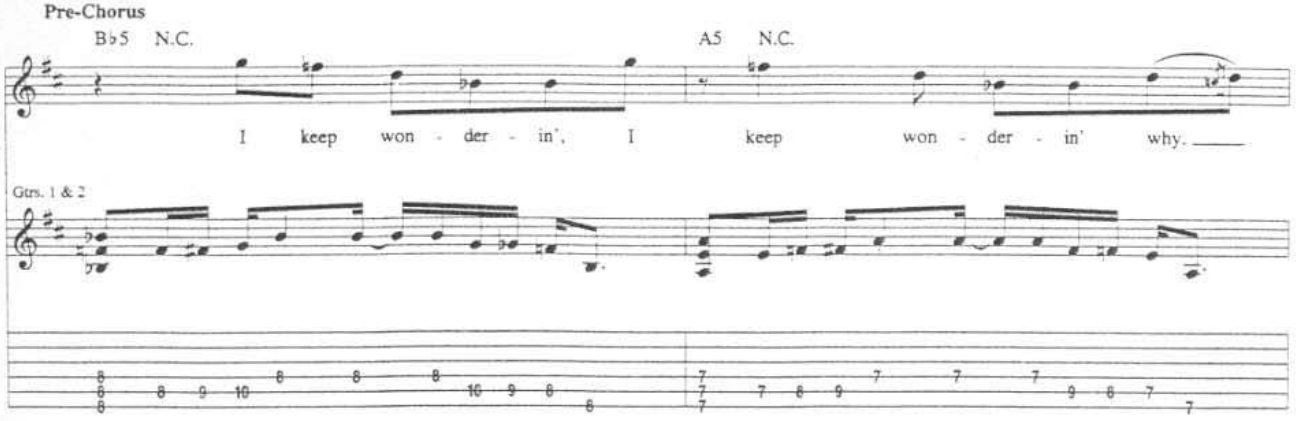
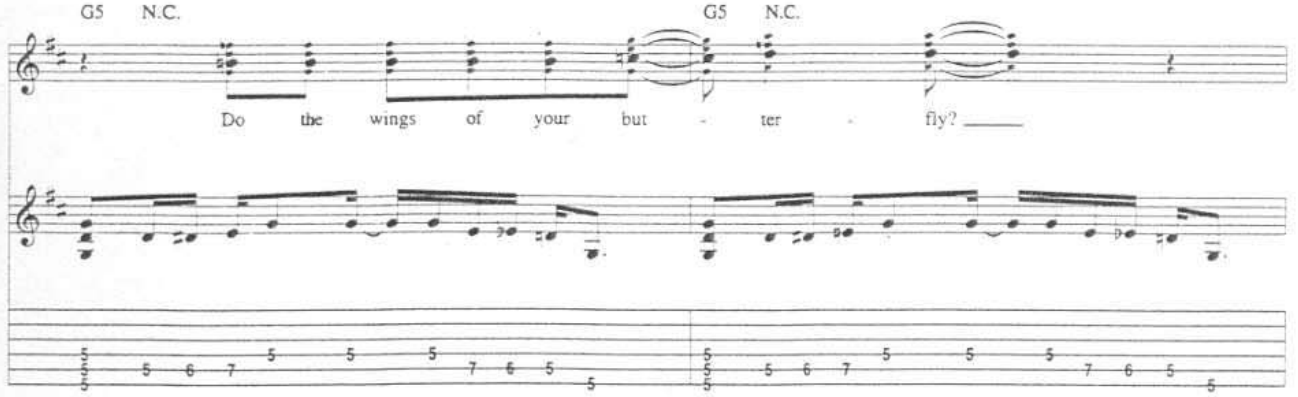
Moderately Slow Rock ♩ = 96

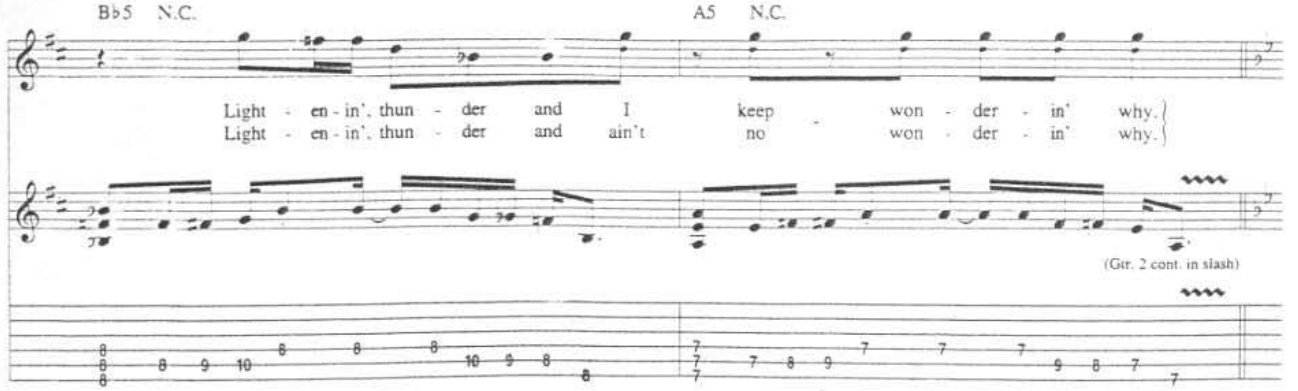


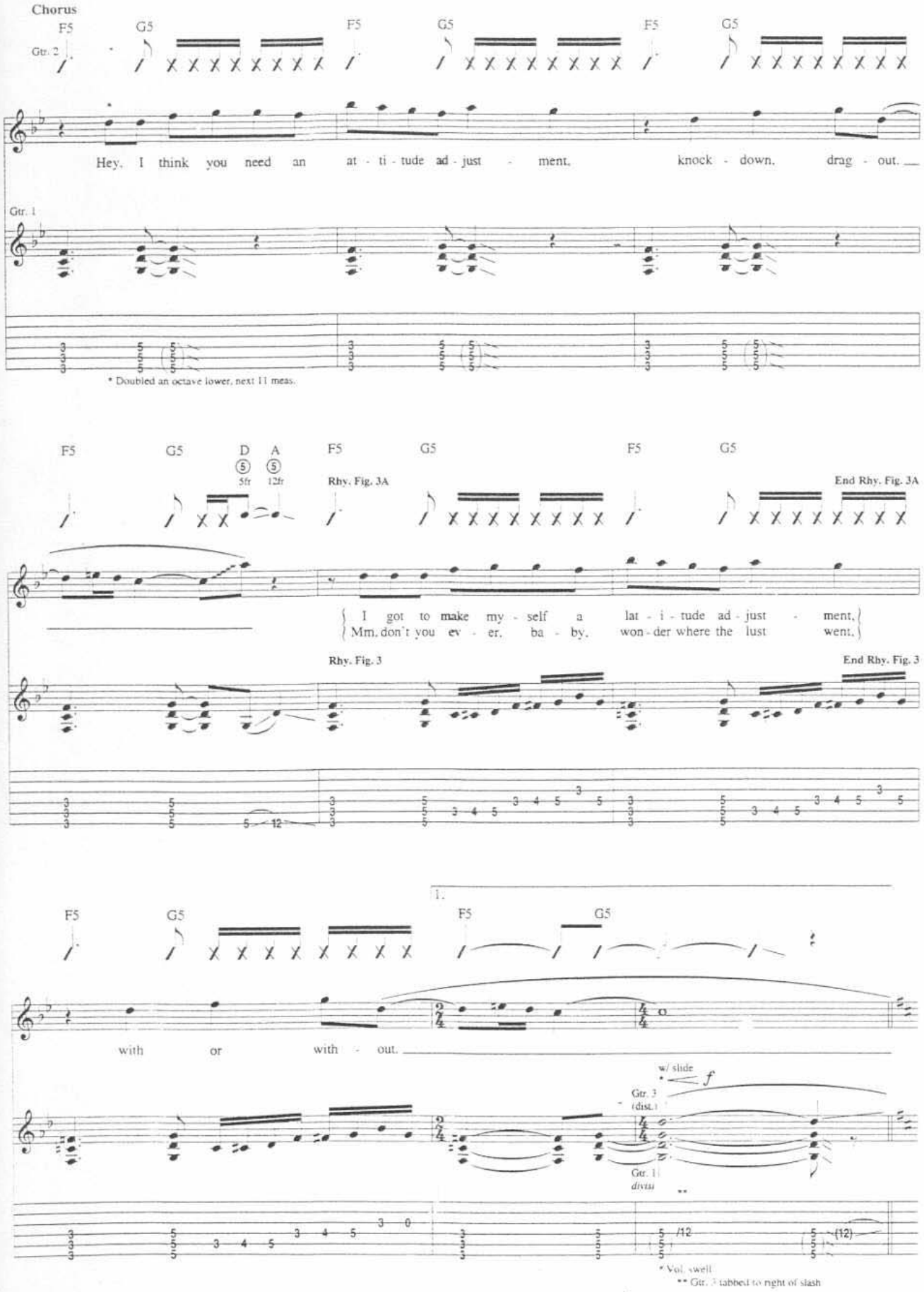


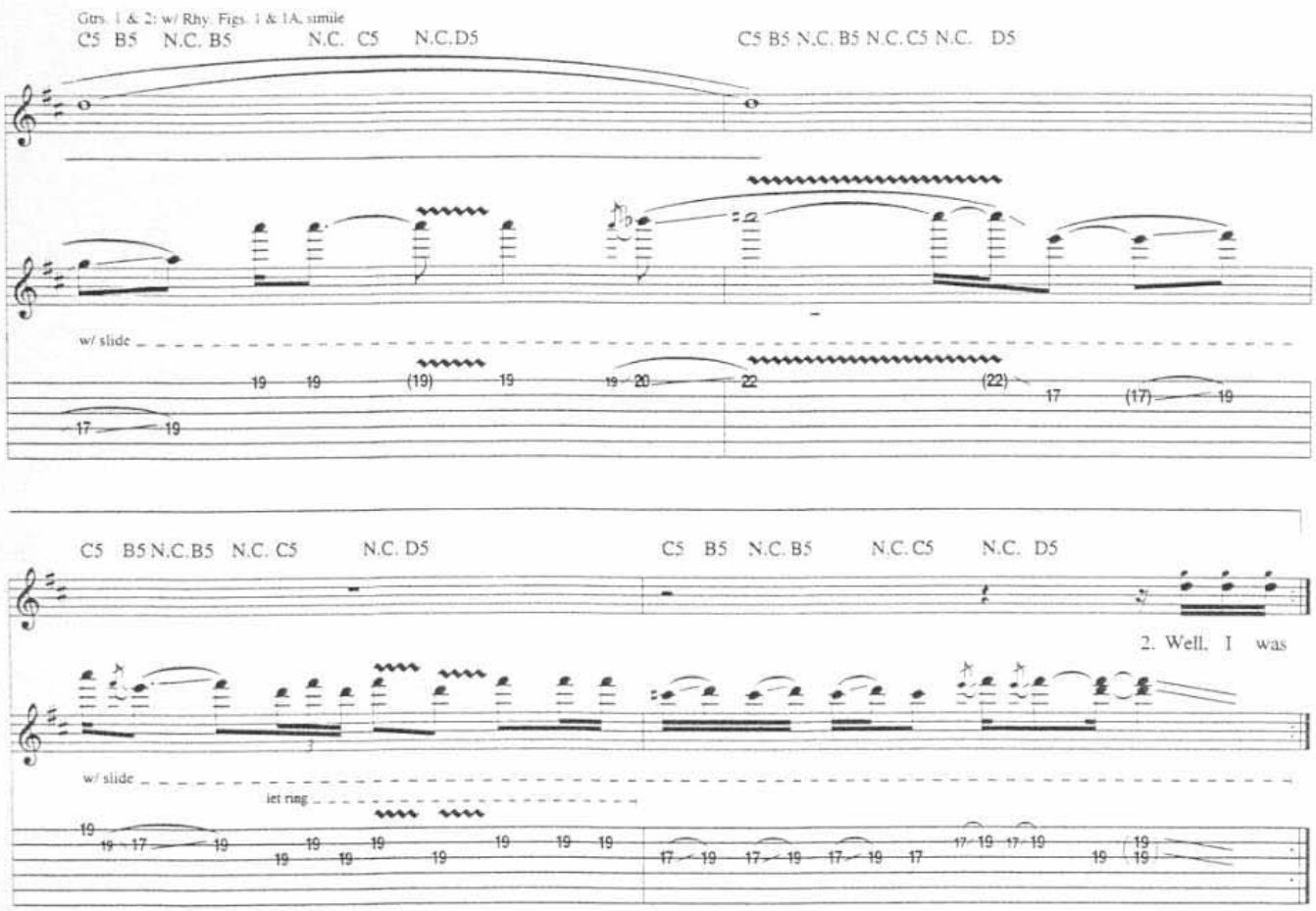
© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., EMI VIRGIN SONGS, INC. and PEARL WHITE MUSIC
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for PEARL WHITE MUSIC Controlled and Administered by EMI VIRGIN SONGS, INC.
All Rights Reserved International Copyright Secured Used by Permission

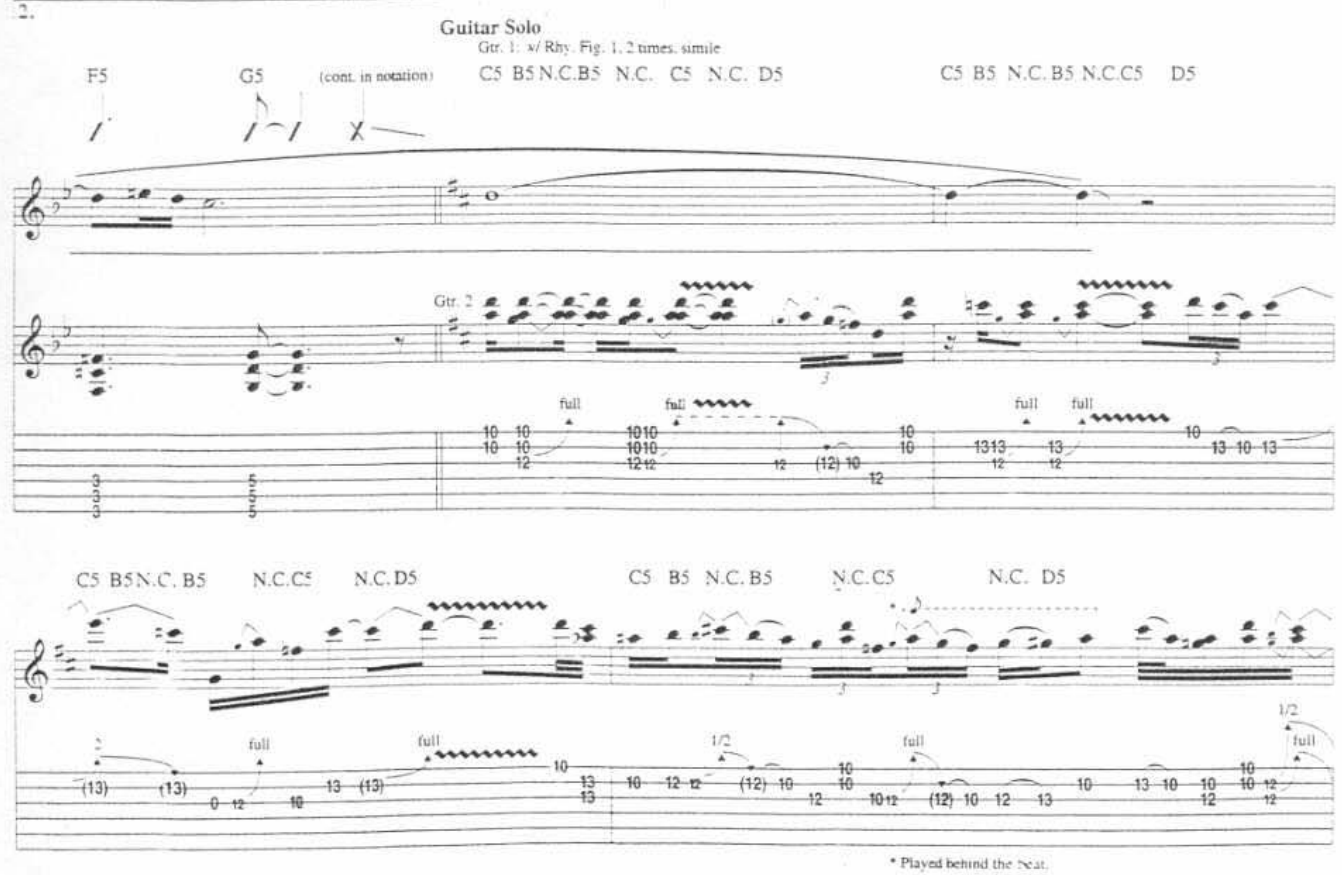
105

Verse
* G5
Csus2
girl that I knew, she loved me and blew me a - way.
rath - er na - ive, so I did - n't be - lieve when you said
Rhy. Fig. 2
let ring w/ slight P.M.
let ring w/ slight P.M.
let ring
let ring
* Chord symbols reflect overall tonality, next 2 meas.
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
We
our
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2
G5
Csus2
made love, no doubt, but she nev - er went out of her way.
love is in jail. Hon - ey, you hit the nail on the head.
Gtr. 1
let ring
let ring

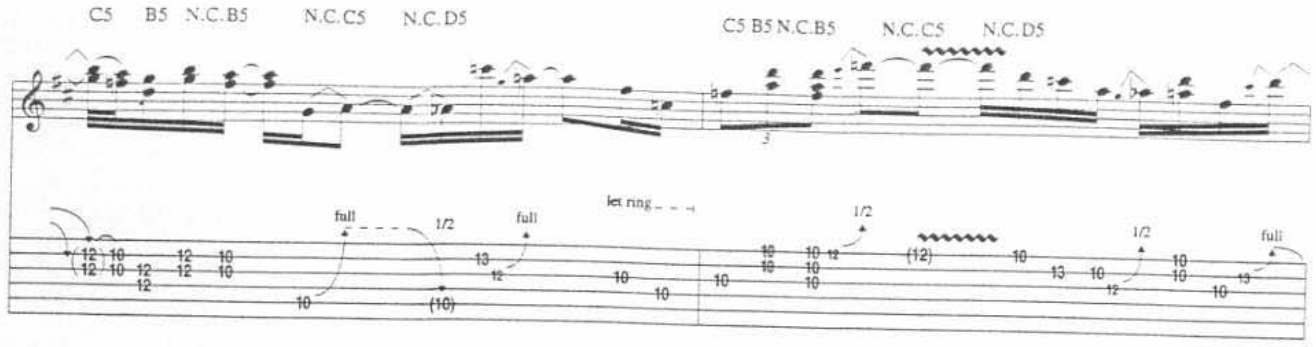

C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
Yeah.
Well.

Pre-Chorus
B♭5 N.C.
A5 N.C.
I keep won - der - in', I keep won - der - in' why.
Gtrs. 1 & 2

G5 N.C.
G5 N.C.
Do the wings of your but - ter - fly?

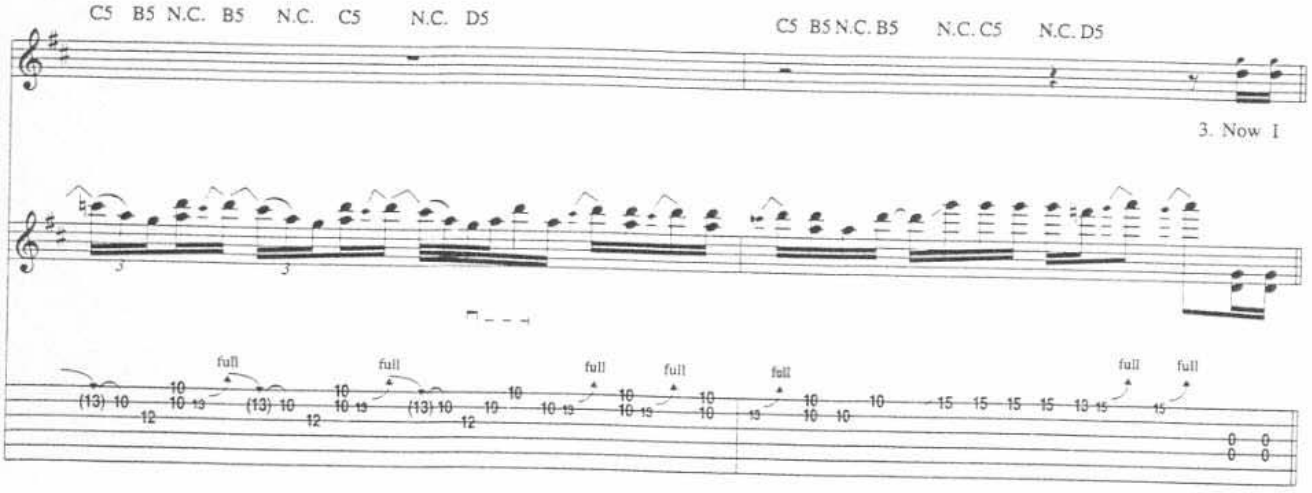
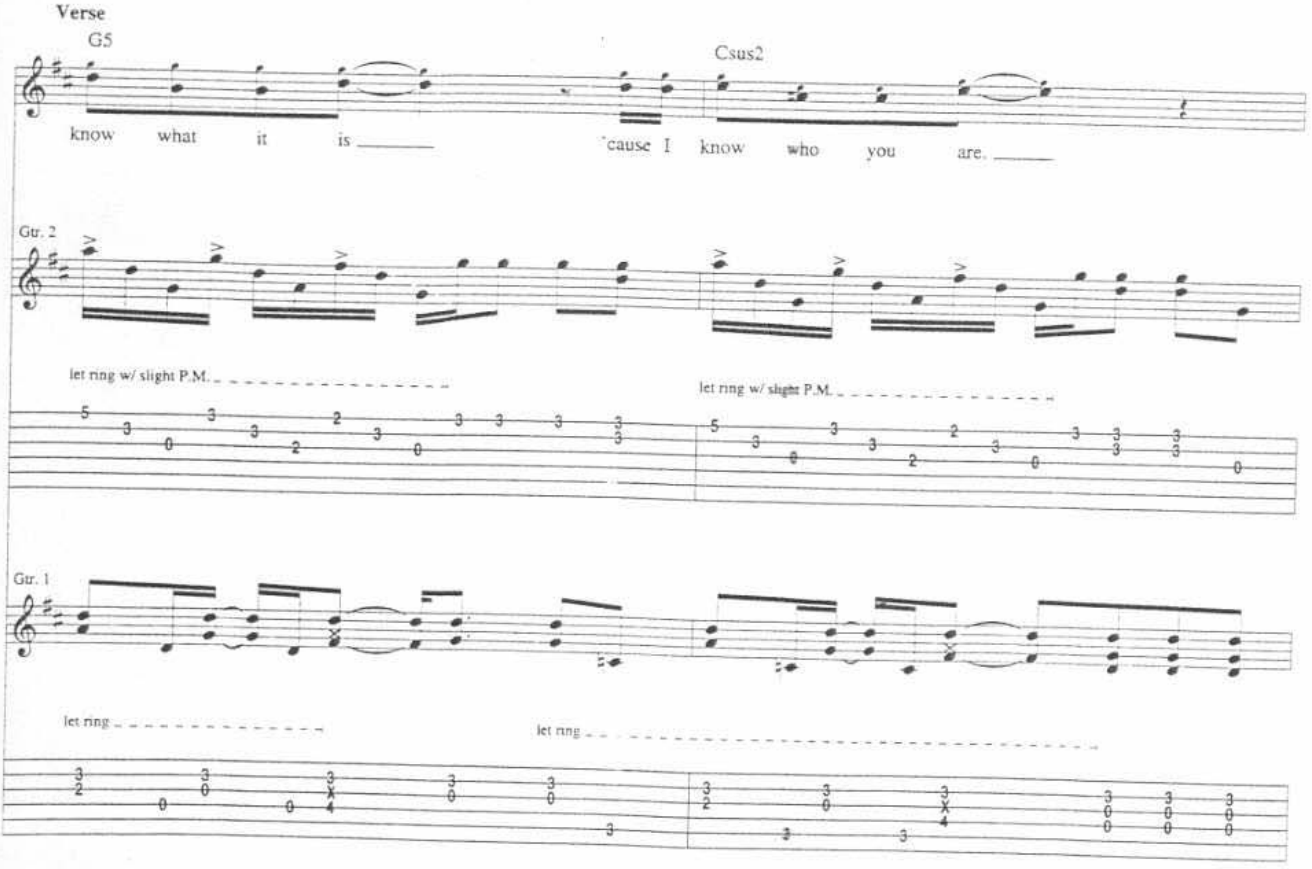
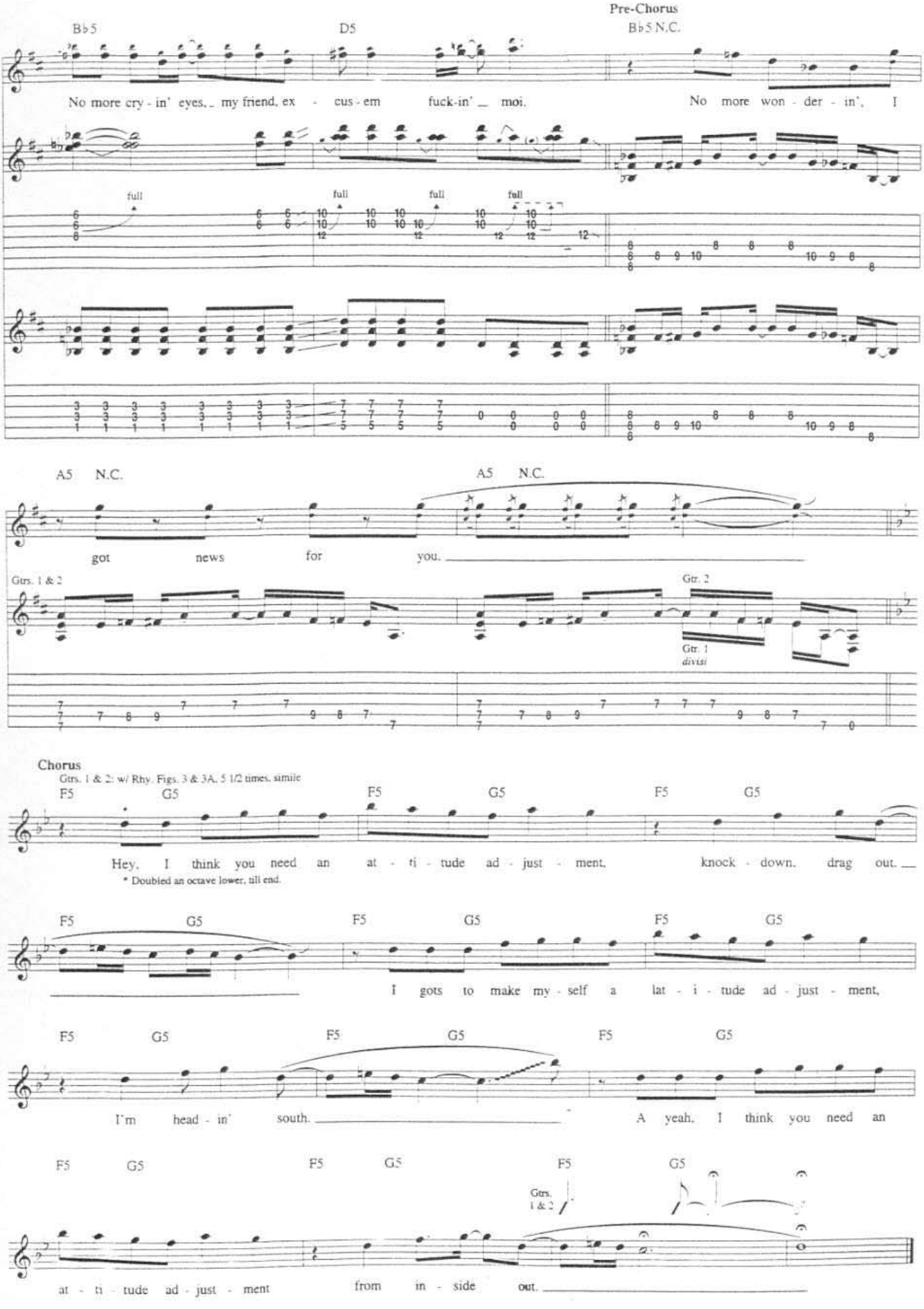

B♭5 N.C.
A5 N.C.
Light - en - in', thun - der and I keep won - der - in' why.
Light - en - in', thun - der and ain't no won - der - in' why.
(Gtr. 2 cont. in slash)

106

Chorus
F5
G5
Gtr. 2
Hey, I think you need an at - ti - tude ad - just - ment, knock - down, drag - out.
Gtr. 1
* Doubled an octave lower, next 11 meas.
D
A
5fr
12fr
Rhy. Fig. 3A
End Rhy. Fig. 3A
I got to make my - self a lat - i - tude ad - just - ment,
Mm, don't you ev - er, ba - by, won - der where the lust went,
Rhy. Fig. 3
End Rhy. Fig. 3
1.
with or with - out.
w/ slide
Gtr. 3 (dist.)
Gtr. 1
divisi
** Gtr. 3 tabbed to right of slash


Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
w/ slide
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
2. Well, I was
w/ slide
let ring

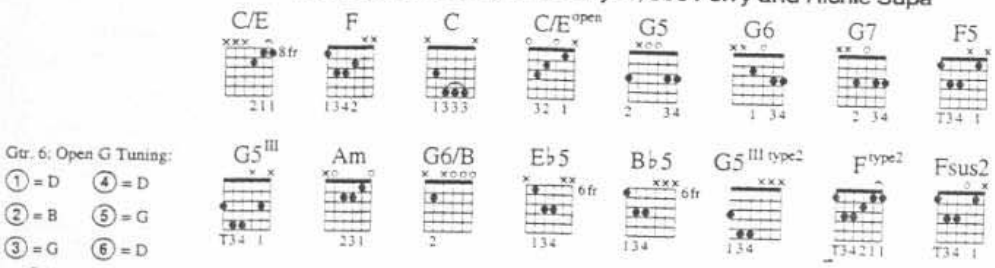

2.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
F5
G5
(cont. in notation)
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 D5
Gtr. 2
full
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
full
1/2
* Played behind the beat.

107

C5 B5 N.C.B5 N.C.C5 N.C.D5
C5 B5 N.C.B5 N.C.C5 N.C.D5
let ring
full
1/2
full
1/2
1/2
full


C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
3. Now I
full
full
full
full
full
full
full

Verse
G5
Csus2
know what it is
'cause I know who you are.
Gtr. 2
let ring w/ slight P.M.
let ring w/ slight P.M.
Gtr. 1
let ring
let ring

Pre-Chorus
B♭5
D5
B♭5 N.C.
No more cry - in' eyes, my friend, ex - cus - em fuck-in' moi.
No more won - der - in', I
full
full
full
full
A5 N.C.
A5 N.C.
got news for you.
Gtrs. 1 & 2
Gtr. 2
Gtr. 1
divisi
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 5 1/2 times, simile
F5 G5 F5 G5 F5 G5
Hey, I think you need an at - ti - tude ad - just - ment, knock - down, drag out.
* Doubled an octave lower, till end.
F5 G5 F5 G5 F5 G5
I gots to make my - self a lat - i - tude ad - just - ment,
F5 G5 F5 G5 F5 G5
I'm head - in' south.
A yeah, I think you need an
F5 G5 F5 G5 F5 G5
Gtrs. 1 & 2
at - ti - tude ad - just - ment from in - side out.

Fallen Angels

Words and Music by Steven Tyler, Joe Perry and Richie Supa



Intro

Moderately Slow Rock ♩ = 92

w/ Lead Voc. ad lib. 3rd-5th times

Csus2

Riff A1

Gtr. 2 (clean)

Csus2

End Riff A1

play 5 times

fade in

mf

Riff A

Gtr. 1 (dist.)

End Riff A

fade in

let ring throughout

mf

Gtr. 1: w/ Riff A, 1 1/2 times

Gtr. 2

let ring

Gtr. 2: w/ Riff A1, 4 times

Am11

Gtr. 3 (dist.)

Yeah.

Yeah.

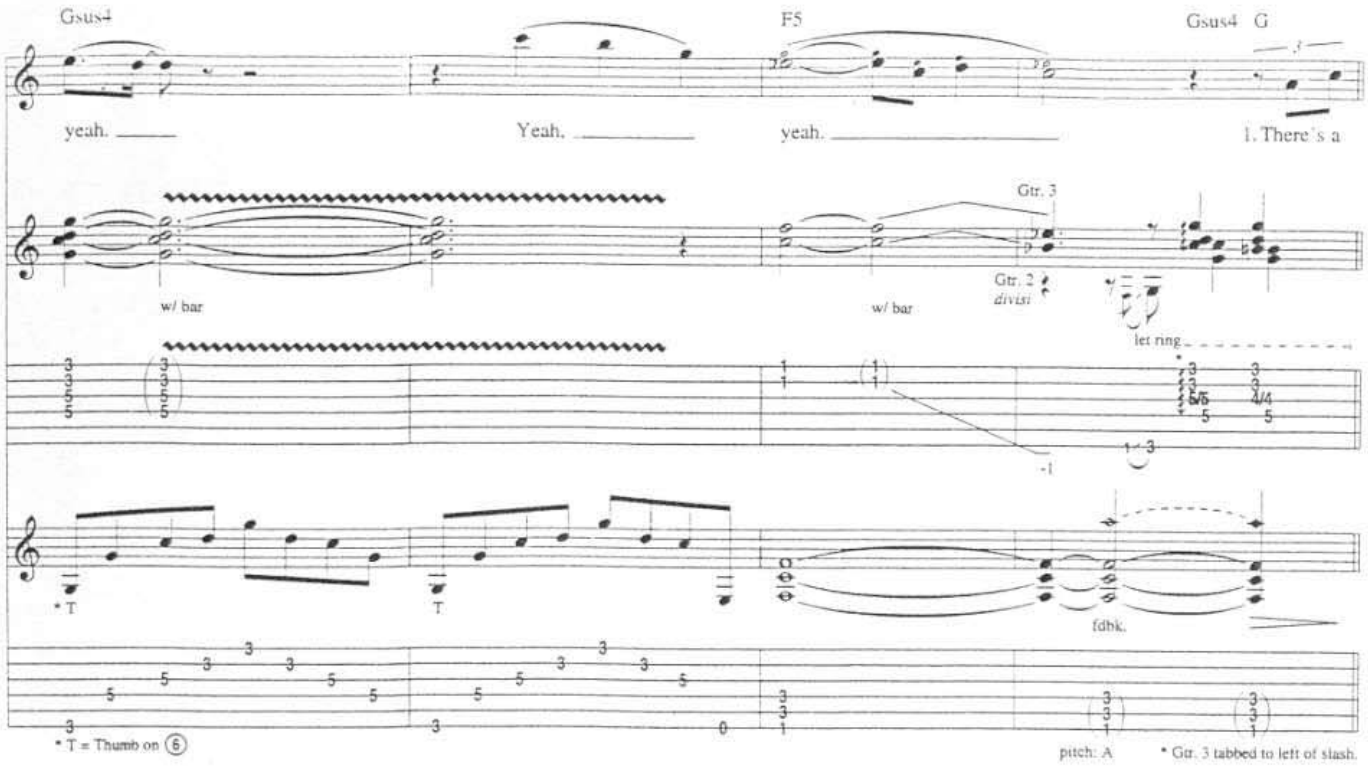
f

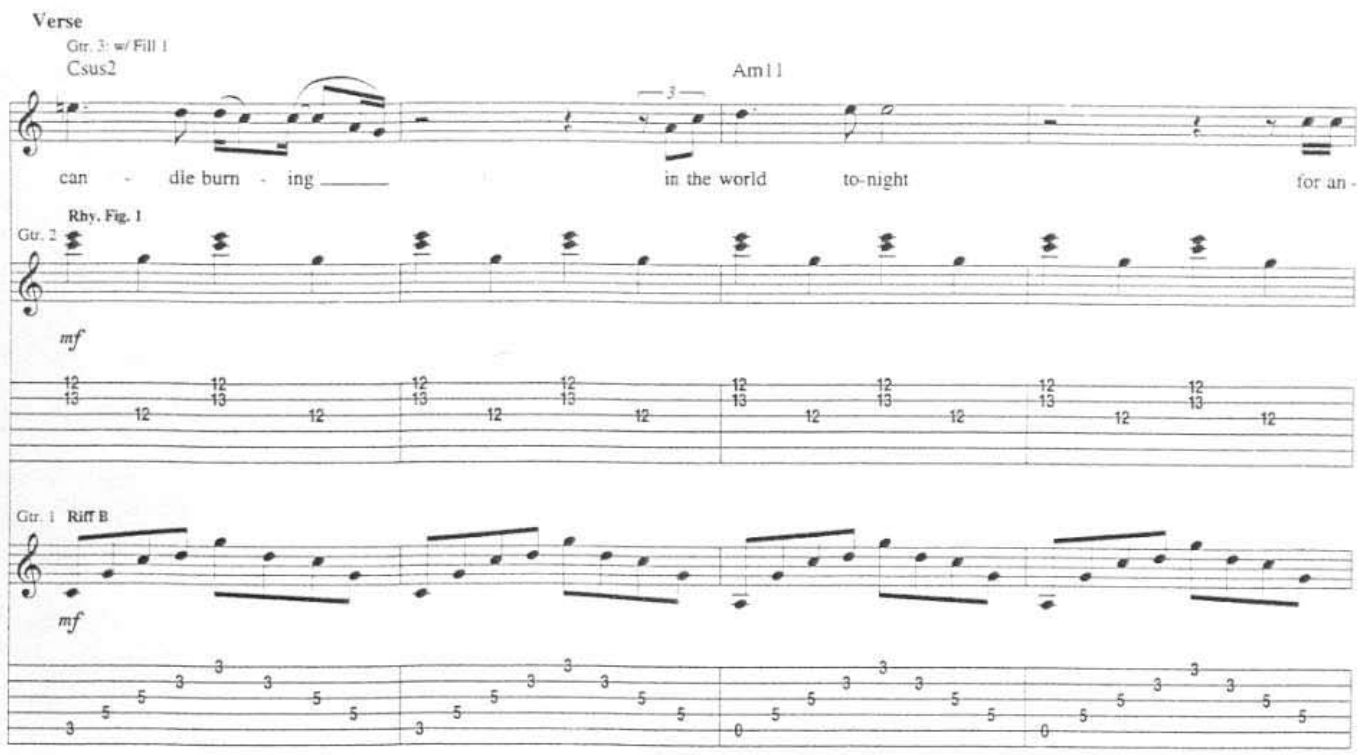
w/ bar

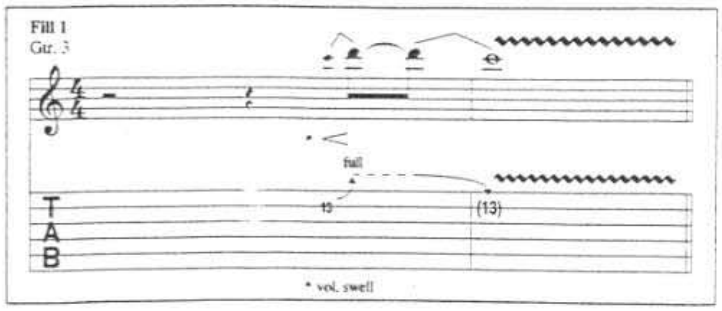
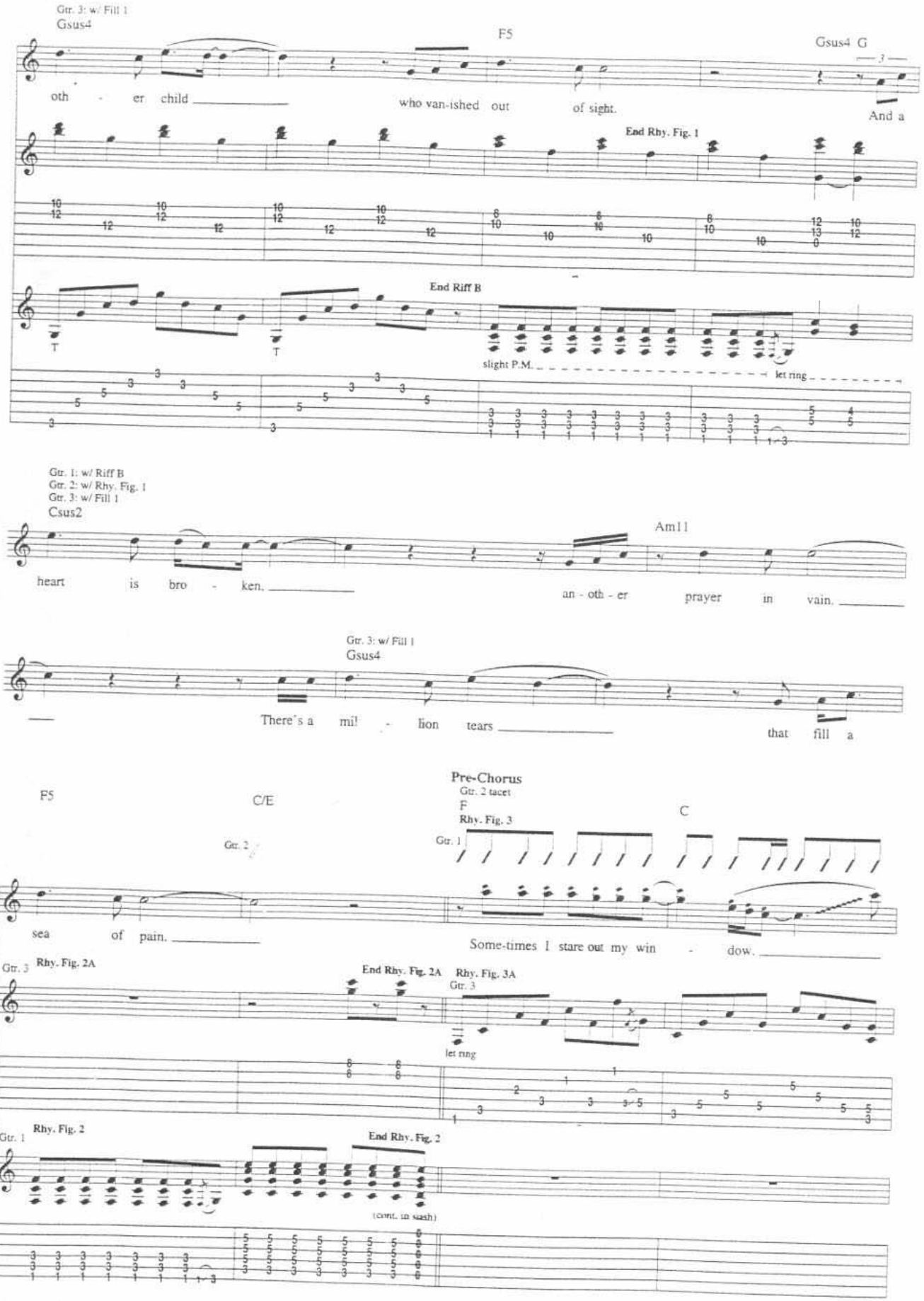
Gtr. 1

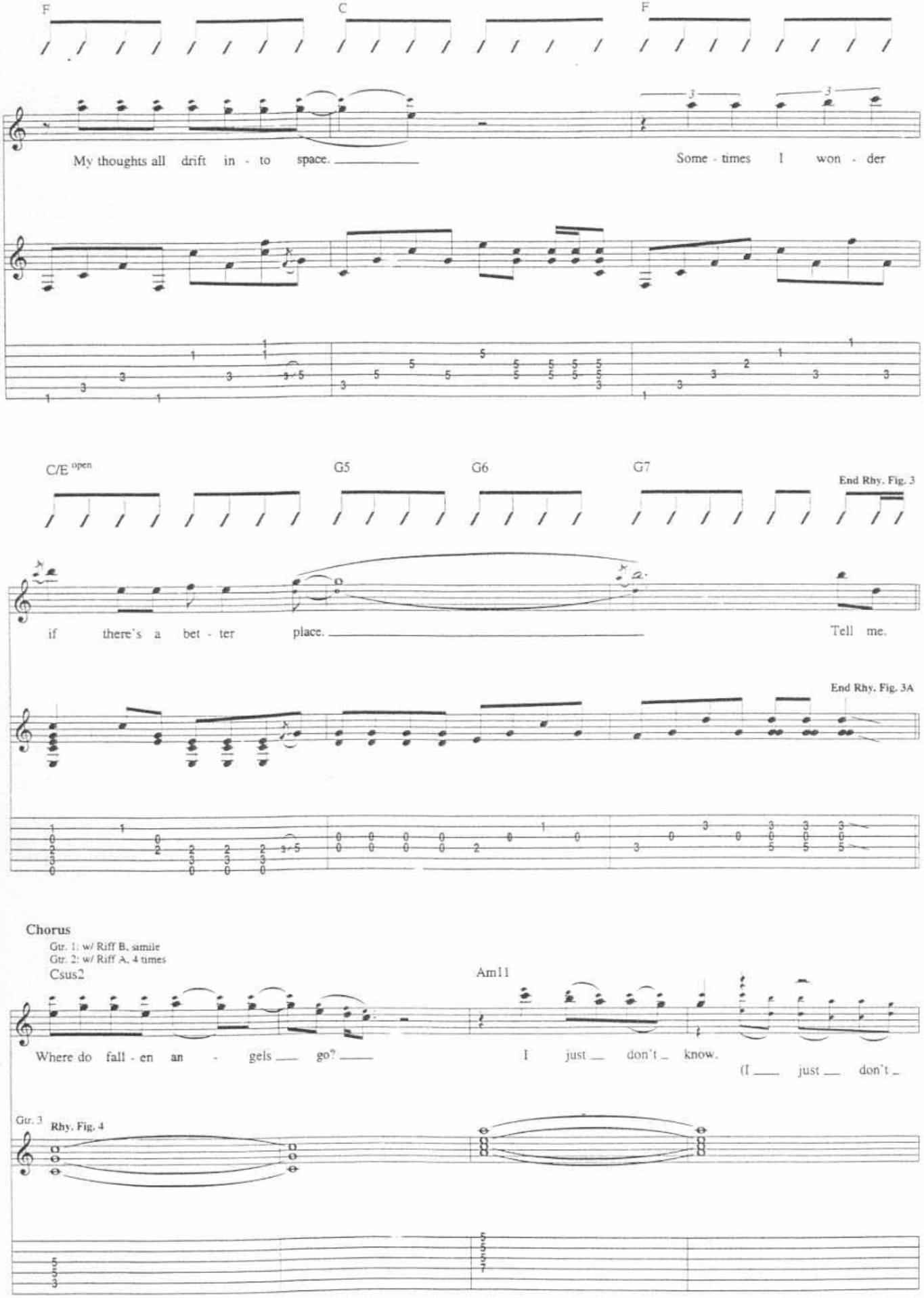
f

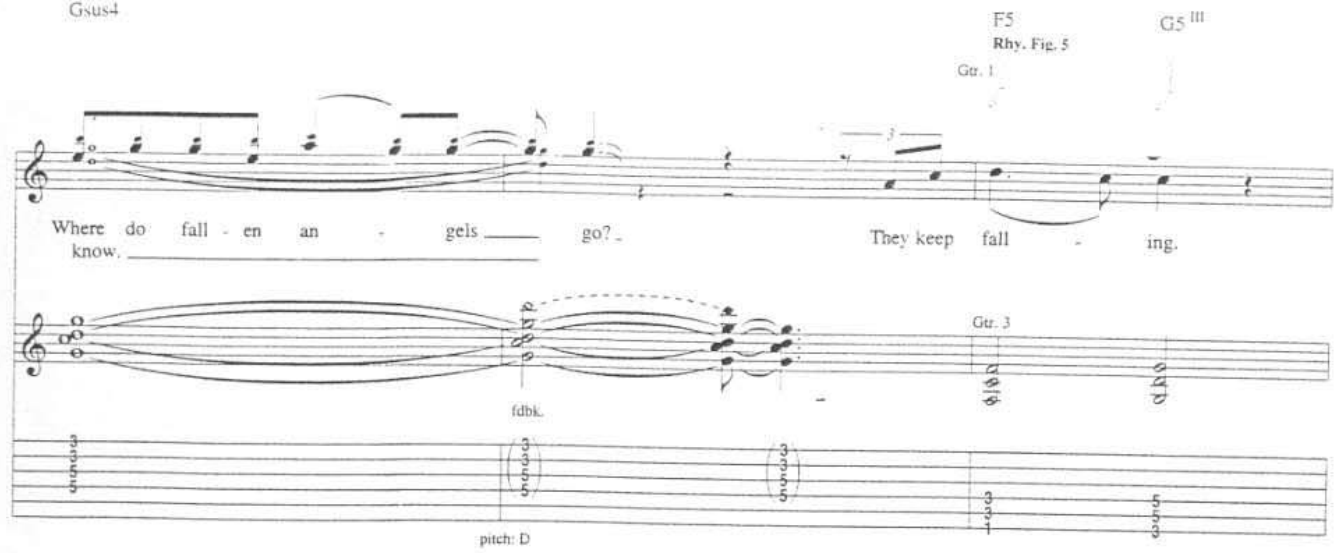
© 1997 EMI APRIL MUSIC INC., SWAG SONG MUSIC, INC., COLGEMS-EMI MUSIC INC. and SUPER SUPA SONGS
All Rights for SWAG SONG MUSIC, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for SUPER SUPA SONGS Controlled and Administered by COLGEMS-EMI MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission


Gsus4
F5
Gsus4 G
yeah.
Yeah.
yeah.
1. There's a
Gtr. 3
Gtr. 2
divisi
w/ bar
w/ bar
let ring
* T
T
fdbk.
* T = Thumb on (6)
pitch: A
* Gtr. 3 tabbed to left of slash.

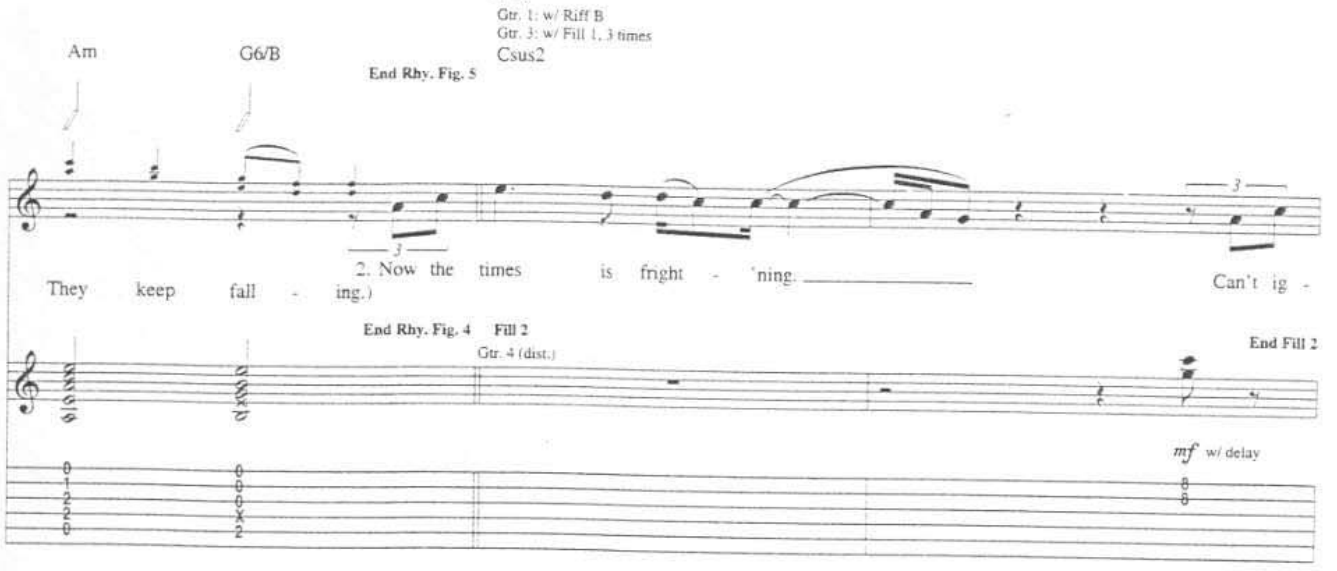
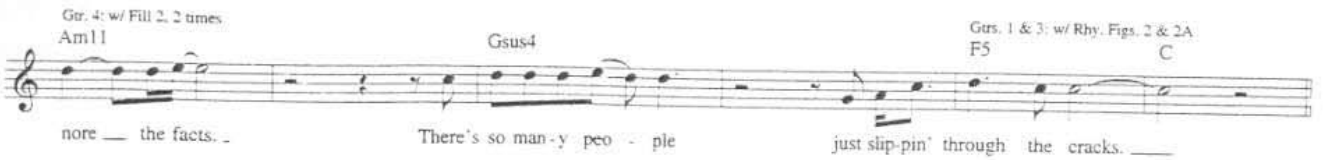

Verse
Gtr. 3: w/ Fill 1
Csus2
Am11
can - die burn - ing
in the world
to-night
for an -
Rhy. Fig. 1
Gtr. 2
mf
Gtr. 1
Riff B
mf


Fill 1
Gtr. 3
full
15
(13)
T
A
B
* vol. swell

Gtr. 3: w/ Fill 1
Gsus4
F5
Gsus4 G
oth - er child
who van-ished out of sight.
And a
End Rhy. Fig. 1
End Riff B
T
T
slight P.M.
let ring
Gtr. 1: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Fill 1
Csus2
Am11
heart is bro - ken.
an - oth - er prayer in vain.
Gtr. 3: w/ Fill 1
Gsus4
There's a mil - lion tears
that fill a
Pre-Chorus
Gtr. 2 tacet
F5
C/E
F
C
Rhy. Fig. 3
Gtr. 1
Gtr. 2
sea of pain.
Some-times I stare out my win - dow.
Gtr. 3
Rhy. Fig. 2A
End Rhy. Fig. 2A
Rhy. Fig. 3A
Gtr. 3
let ring
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
(cont. in slash)


F
C
F
My thoughts all drift in - to space.
Some - times I won - der
C/E open
G5
G6
G7
End Rhy. Fig. 3
if there's a bet - ter place.
Tell me.
End Rhy. Fig. 3A
Chorus
Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A, 4 times
Csus2
Am11
Where do fall - en an - gels go?
I just don't know.
(I just don't
Gtr. 3
Rhy. Fig. 4

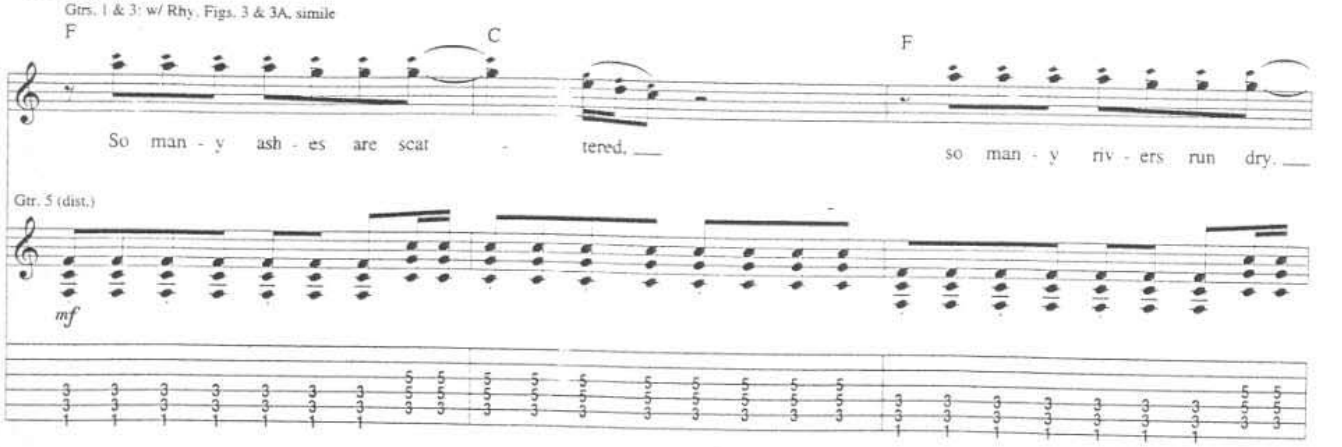


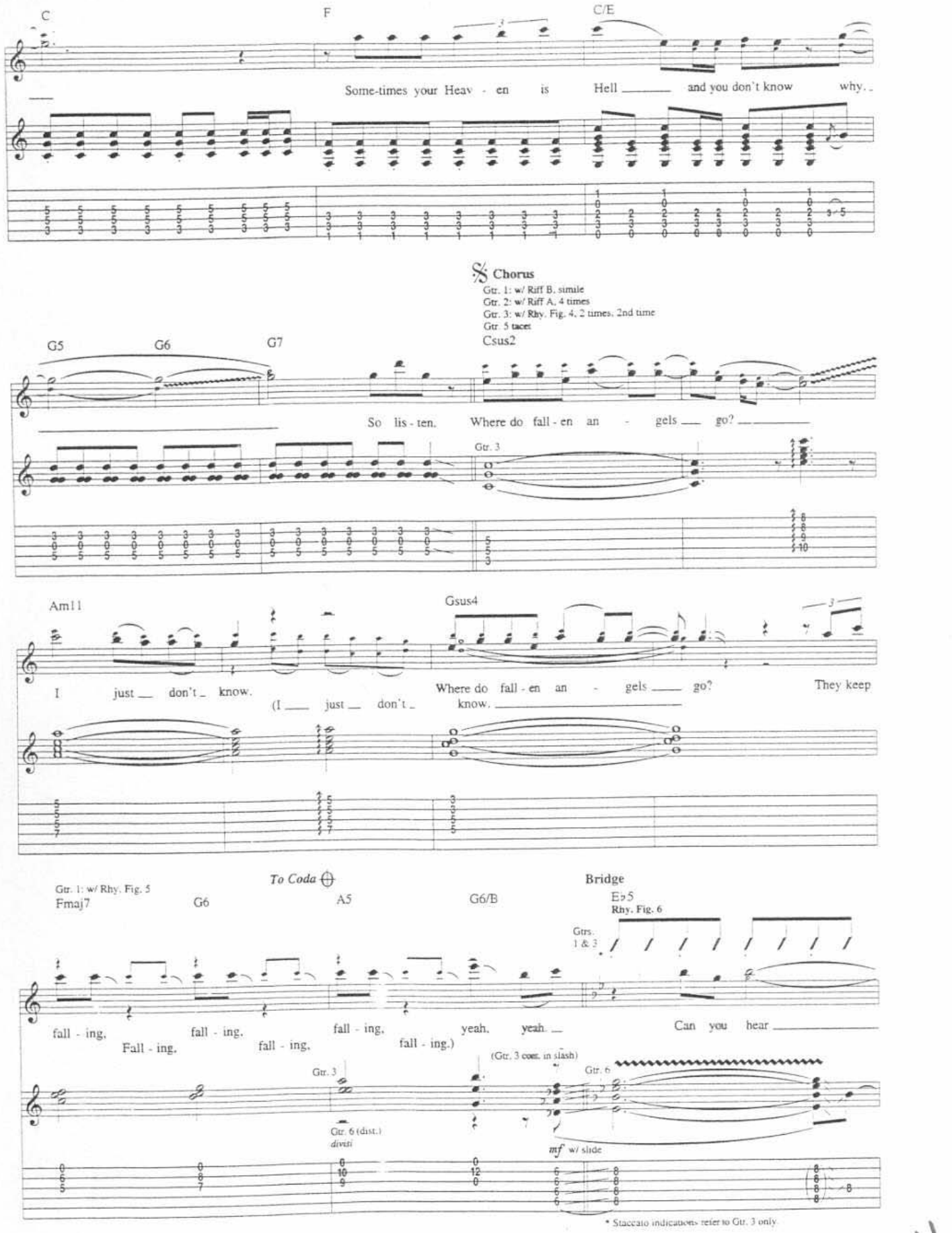
Verse

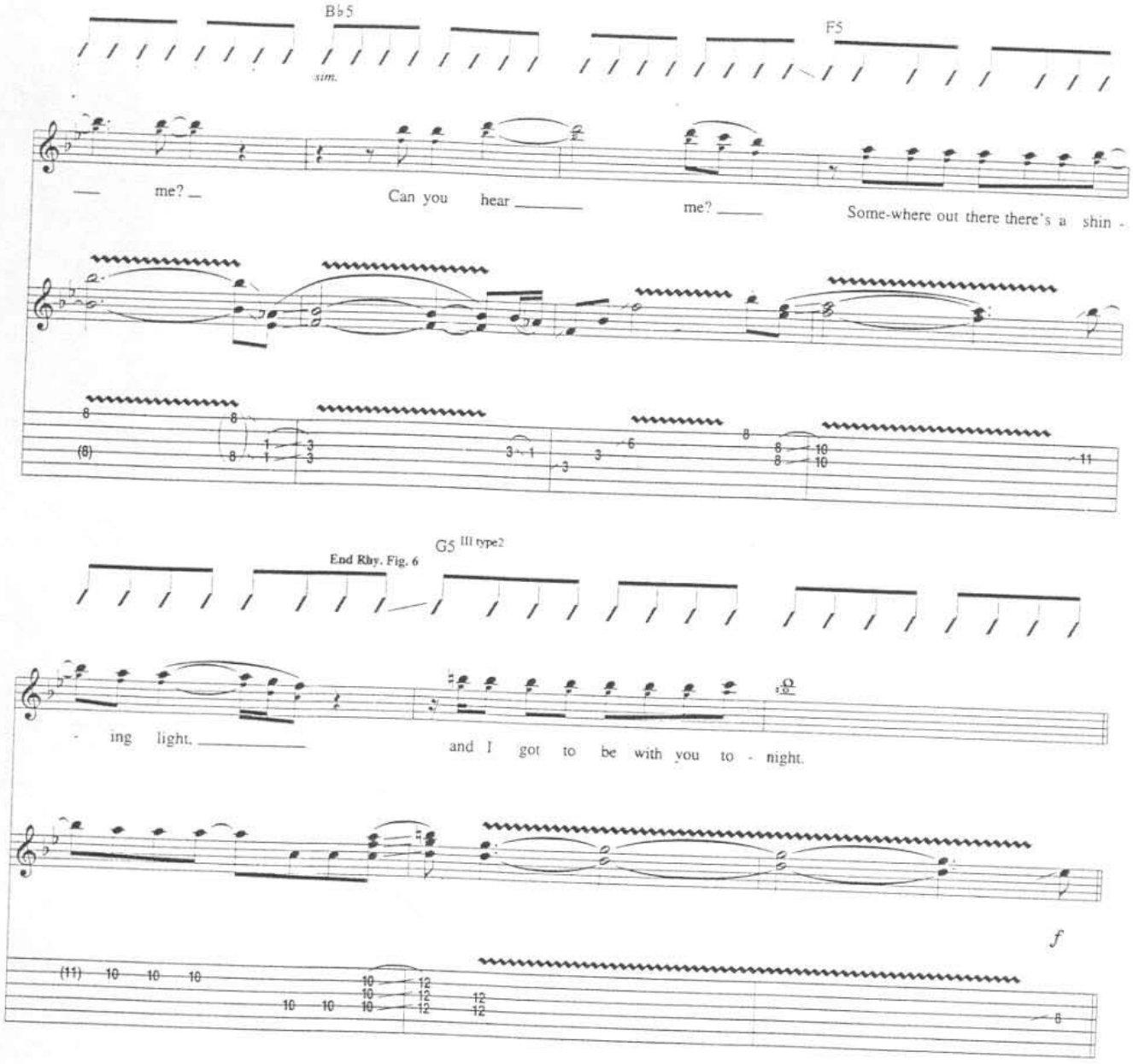


Gtr. 4: w/ Fill 2, 2 times
Am11
Gsus4
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
F5
C
nore the facts.
There's so man - y peo - ple
just slip-pin' through the cracks.

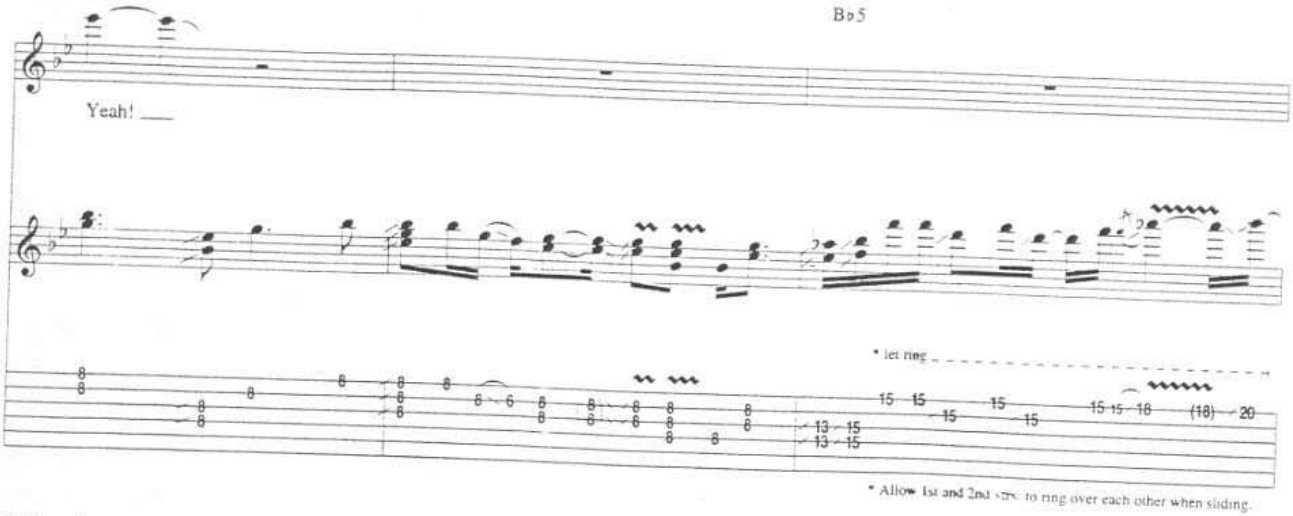
Pre-Chorus

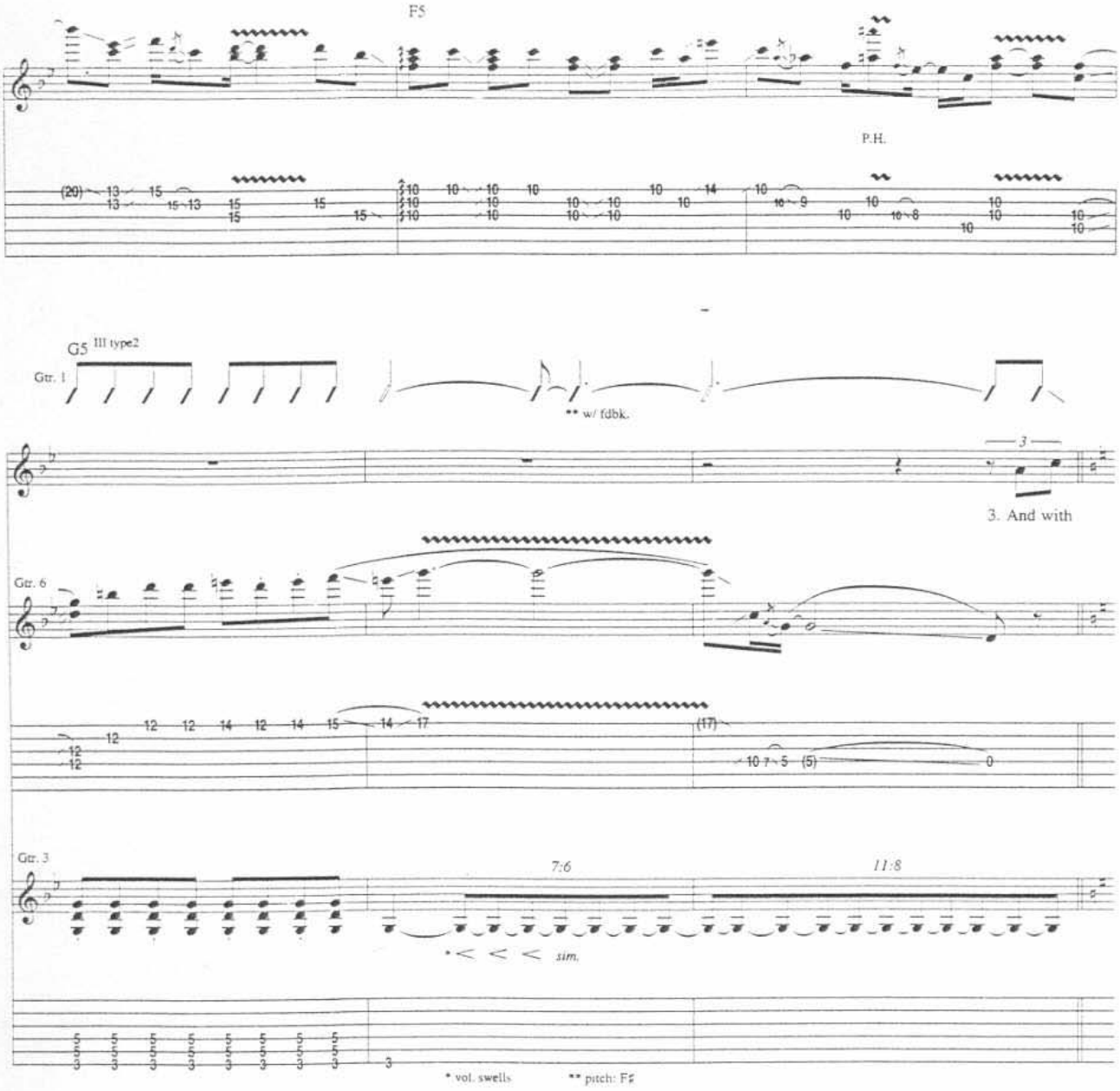



C
F
C/E
Some-times your Heav - en is Hell ___ and you don't know why. _
3-5
Chorus
Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A, 4 times
Gtr. 3: w/ Rhy. Fig. 4, 2 times, 2nd time
Gtr. 5 tacet
G5
G6
G7
Csus2
So lis - ten. Where do fall - en an - gels ___ go? ___
Gtr. 3
Am11
Gsus4
I just ___ don't _ know.
Where do fall - en an - gels ___ go? They keep
(I ___ just ___ don't _ know. ___
To Coda
Bridge
Gtr. 1: w/ Rhy. Fig. 5
Fmaj7
G6
A5
G6/B
E♭5
Rhy. Fig. 6
Gtrs. 1 & 3
fall - ing, fall - ing, fall - ing, yeah, yeah. _ Can you hear ___
Fall - ing, fall - ing, fall - ing.)
(Gtr. 3 cont. in slash)
Gtr. 3
Gtr. 6
Gtr. 6 (dist.)
divisi
mf w/ slide
* Staccato indications refer to Gtr. 3 only.

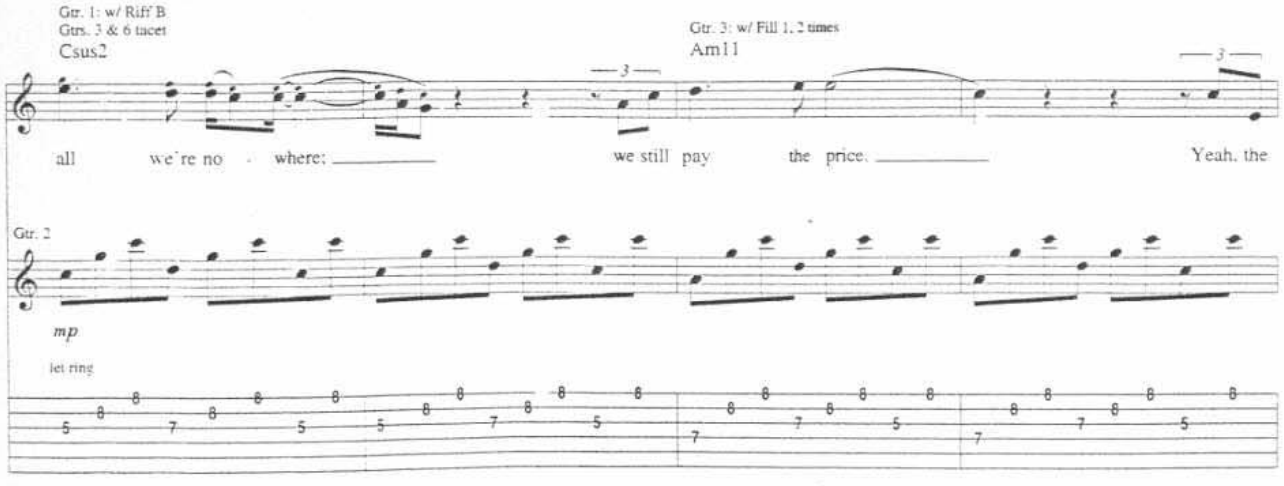
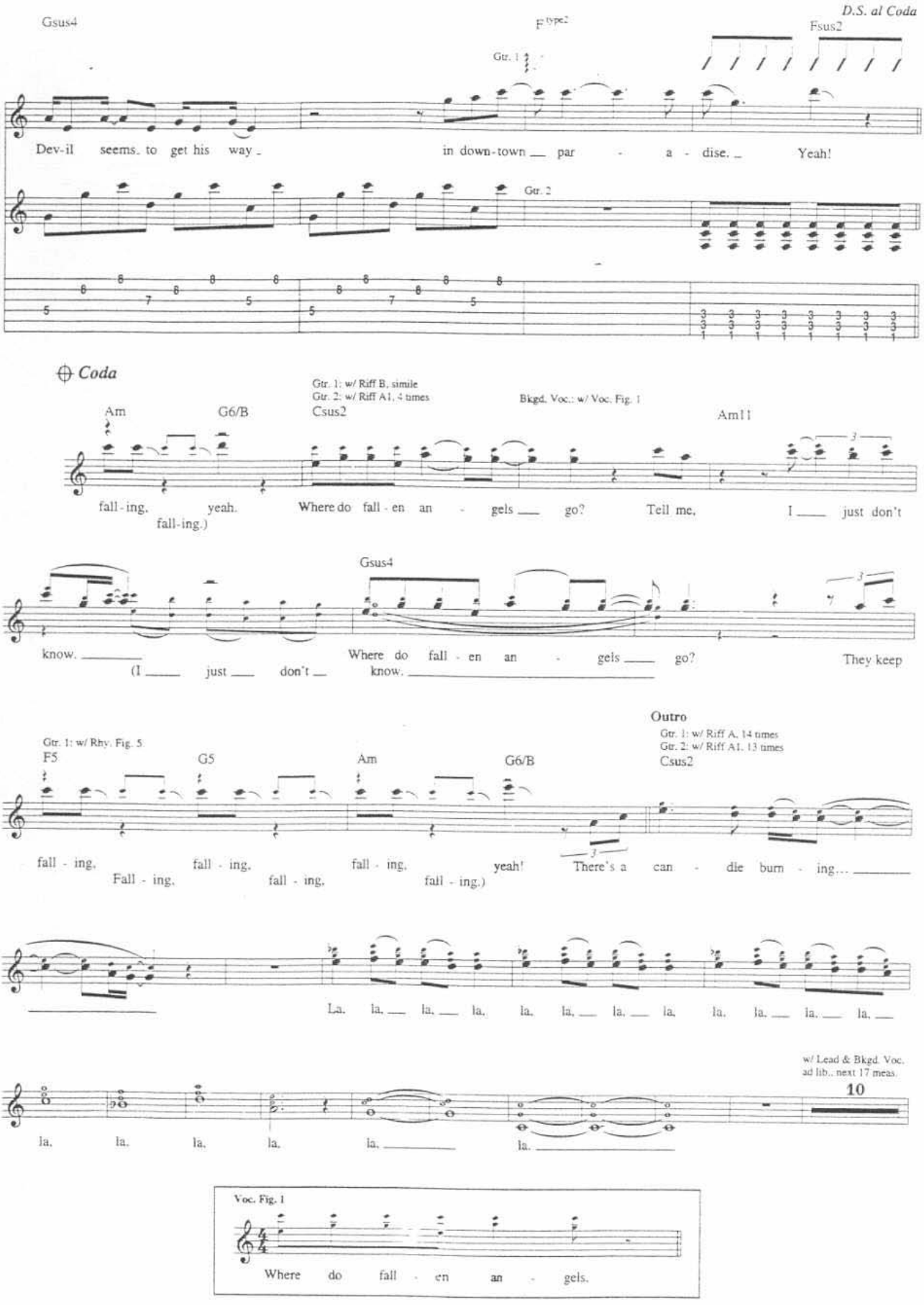
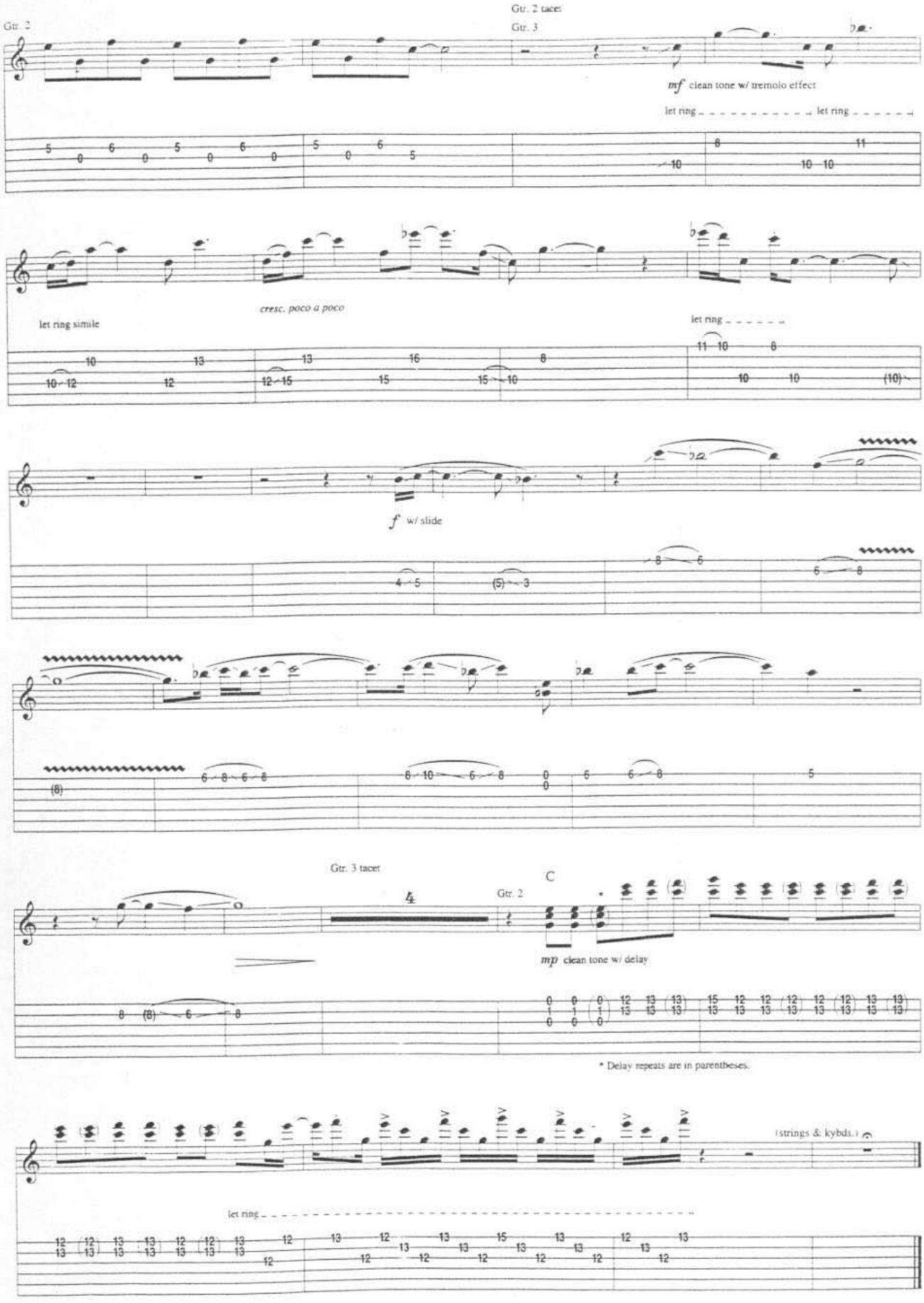


Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 6

* Allow 1st and 2nd strs. to ring over each other when sliding.


F5
P.H.
G5 III type2
Gtr. 1
** w/ fdbk.
3. And with
Gtr. 6
Gtr. 3
7:6
11:8
sim.
* vol. swells
** pitch: F♯

Verse


Gtr. 1: w/ Riff B
Gtrs. 3 & 6 tacet
Csus2
Gtr. 3: w/ Fill 1, 2 times
Am11
all we're no - where; we still pay the price. Yeah, the
Gtr. 2
mp
let ring

D.S. al Coda
Gsus4
Fsus2
Gtr. 1
Dev-il seems to get his way in down-town par - a - dise. Yeah!
Gtr. 2
Coda
Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A1, 4 times
Bkgd. Voc.: w/ Voc. Fig. 1
Am
G6/B
Csus2
Am11
fall-ing, yeah. Where do fall - en an - gels go? Tell me, I just don't
fall-ing.)
Gsus4
know. Where do fall - en an - gels go? They keep
(I just don't know.
Outro
Gtr. 1: w/ Riff A, 14 times
Gtr. 2: w/ Riff A1, 13 times
Gtr. 1: w/ Rhy. Fig. 5
F5
G5
Am
G6/B
Csus2
fall - ing, fall - ing, fall - ing, yeah! There's a can - dle burn - ing...
Fall - ing, fall - ing, fall - ing.)
La, la, la, la, la, la, la, la, la, la, la, la, la,
w/ Lead & Bkgd. Voc. ad lib. next 17 meas.
10
la, la, la, la, la, la.
Voc. Fig. 1
Where do fall - en an - gels.

Gtr. 2 tacet
Gtr. 2
Gtr. 3
mf clean tone w/ tremolo effect
let ring
let ring
let ring simile
cresc. poco a poco
let ring
f w/ slide
Gtr. 3 tacet
C
Gtr. 2
mp clean tone w/ delay
* Delay repeats are in parentheses.
(strings & kybds.)
let ring

113